Spring/Summer 2015

TASCHEN

INSTANT ANDY

Warhol's Polaroid Pop *Page 140*

SHOOTING FOR STARDUST

David Bowie's journey to superstardom *Page 62*

SLAPSTICK SECRETS

Delving into the Charlie Chaplin archives *Page 80*

ROLE MODEL

The amazing Naomi Campbell story *Page 150*

ROARING JACKETS

Book covers from the Weimar Republic *Page 74*

35 & COUNTING

TASCHEN celebrates 35 years of art, anthropology, and aphrodisia *Page 14*

Est. 1980
Stay flexible!


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Welcome
to Via
Meravigli in
Milan
Modular library
by Marc Newson
Flooring
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LABORATORIO DI IDEE.

Berlin, May 2015

Dear Bookworms,

When I was ten, I fell in love with a duck. His first name was Donald. Every day after school, I went to the local thrift stores searching for rare duck comics missing from my collection. When I found out that Donald had many other admirers, I was not jealous, I was ducking happy, and a few years later started a mailorder business selling old comic books.



1980. After years of collecting, 18-years-old Benedikt settles down in his own shop, selling a huge selection of new and rare collectors' comics.

After I finished school, I opened a small store in Cologne selling old and new comics from all over the world. The good duck brought me good luck and I learned everything about capitalism from Carl Barks and his characters Donald Duck and Uncle Scrooge.

Ich will kein Taschen-buch…

ich will…

EIN BUCH VON TASCHEN

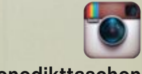
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1986. A poster features Benedikt's daughter, Marlene, announcing "I don't want a taschen-book, I want a book from TASCHEN!" (you see, "Taschen" means "pocket" in German). To see Marlene in 2015 turn to page 10.

In 1985, we published our first original TASCHEN book Picasso. *My second love was art and knowing that great art books were expensive, the challenge was making them fresh, affordable and accessible. Thank God, Donald and Picasso, and all you millions of loyal and discerning readers, that things turned out so well. We are still in business and having fun, so come and join us in celebrating 35 years in the Gutenberg Galaxy.*

Stay tuned.

Peace
Benedikt Taschen



benedikttaschen

Door pull at TASCHEN headquarters in Cologne.



Est. 1980

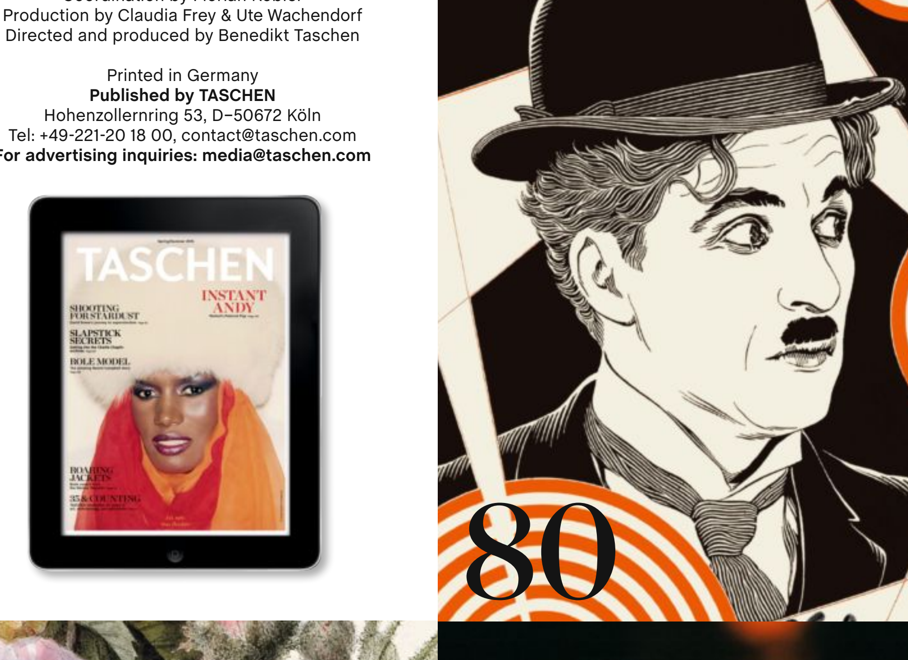
TASCHEN

Stay flexible!

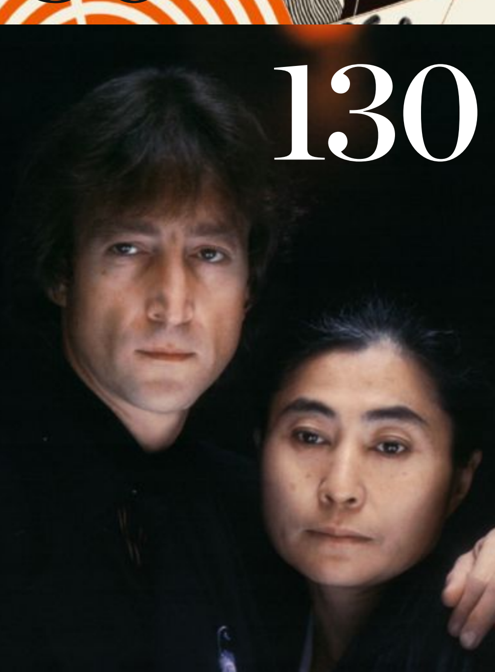
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Coordination by Florian Kobler
Production by Claudia Frey & Ute Wachendorf
Directed and produced by Benedikt Taschen

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For advertising inquiries: media@taschen.com





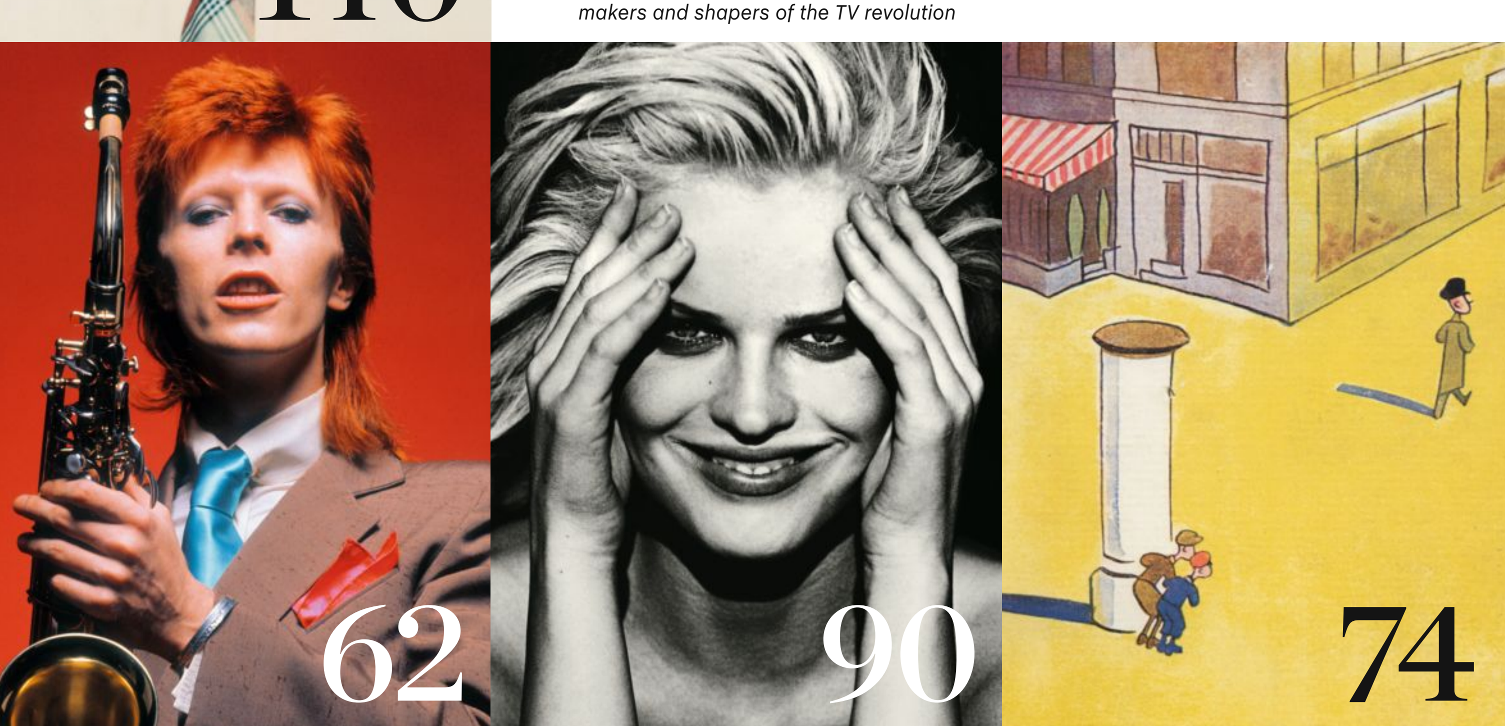






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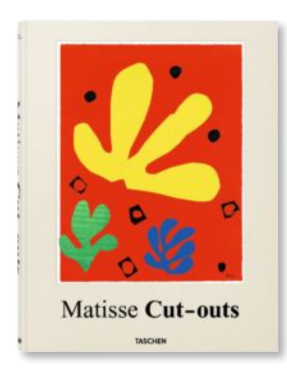




My favorite TASCHEN book is...

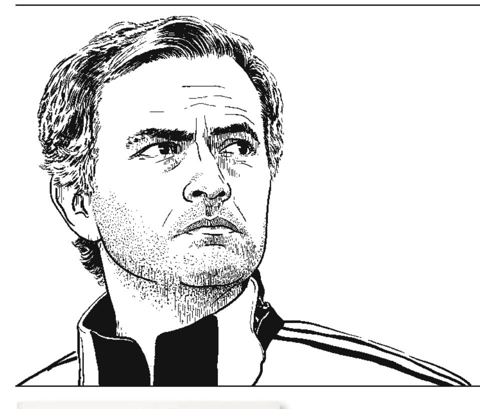
Celebrities share their recommendations

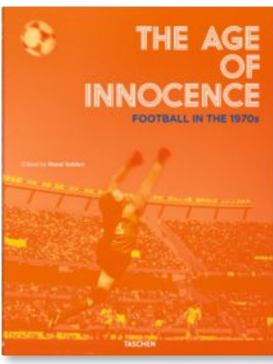
Illustrations by Robert Nippoldt



"*Henri Matisse. Cut-Outs* is divine! I have always loved Matisse—he and I share a birthday on December 31—and am greatly inspired by his sense of color and incredible joie de vivre. TASCHEN captures his mastery of color and shapes perfectly."

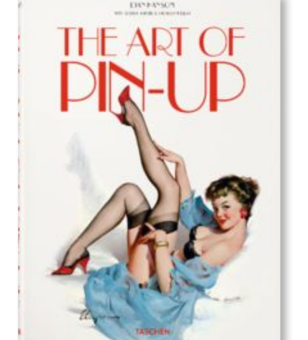
DIANE VON FÜRSTENBERG





JOSÉ MOURINHO

"I loved the book — the pictures brought back many memories of both recent times and times gone by."



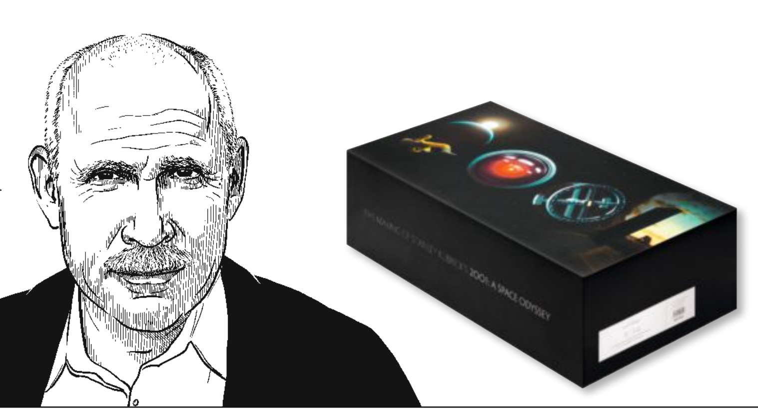
DITA VON TEESE

"There are many wonderful TASCHEN pin-up books, but THIS is the ultimate. I actually own several of the original artworks that are featured in this beautiful book!"



STEVE McCURRY

"This is a real historical document. With backstage photos and information on the special effects, music, and narrative, I learned so much about this sci-fi masterpiece and about the fascinating, eccentric character of Kubrick."





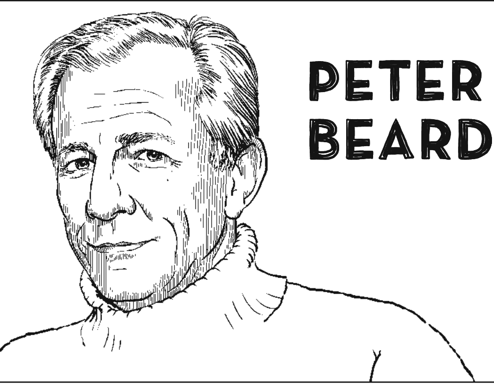


LAUREN TASCHEN

"Everyone in a relationship or getting married should have this book, it is the textbook for every couple to understand the opposite sex! This book will save men!"



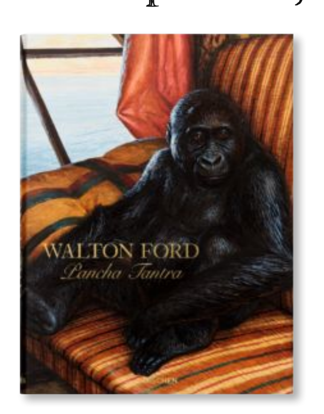
"My favorite book (besides my own) is *Leonardo*. A great tome with everything in it: Sheer genius on the life of a genius."

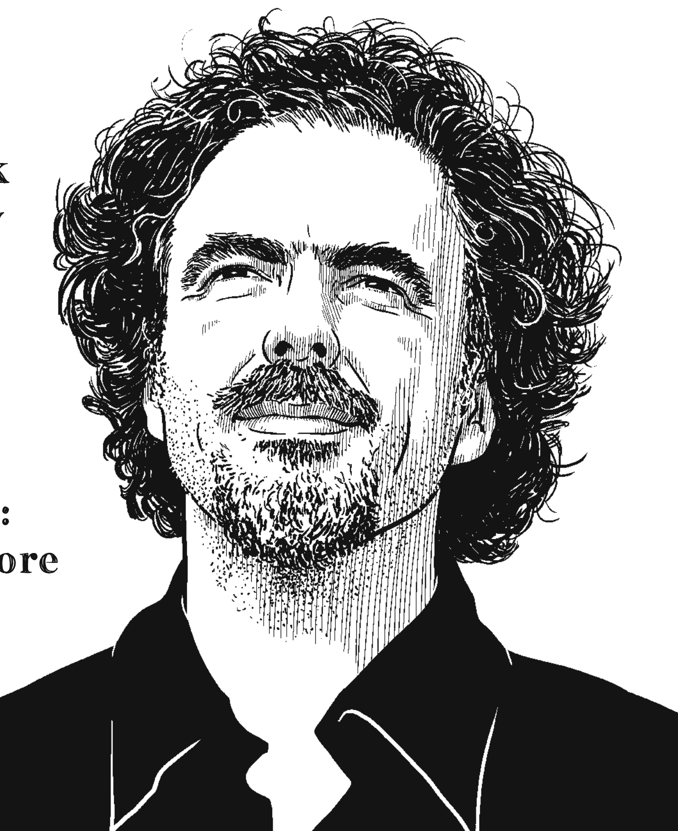


PETER BEARD

ALEJANDRO GONZÁLEZ IÑARRITU

"Naming one favorite TASCHEN book makes you an instant betrayer of many other great TASCHEN treasures. But at present, my favorite is Walton Ford's *Pancha Tantra*. In its beauty and splendor, it confirms what we already know: Animals have much more to say than humans."

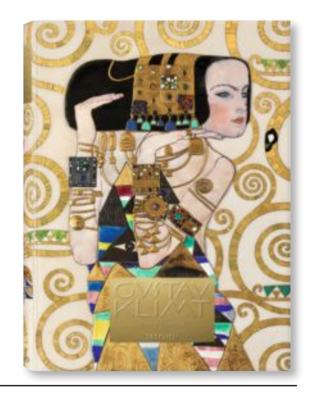






SUZY MENKES

"Surely TASCHEN's *Klimt: The Complete Paintings*. Each unfolding page — with its strokeable surface of intense paintwork and its meld of Byzantine imagery and Venetian mosaics — brings to life the exotic eroticism of an exceptional artist."

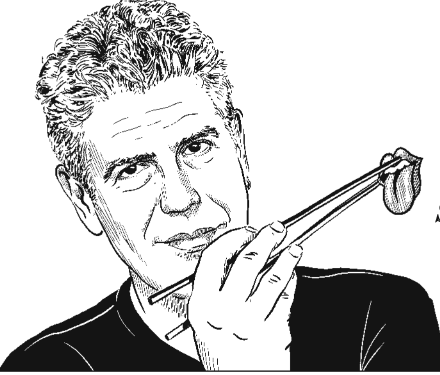






MARLENE TASCHEN

I love the mysterious beauty of Darren Almond's *Fullmoon* landscapes. His images evoke a romantic sense of longing and a feeling of stillness that is rare in today's frenetic world.



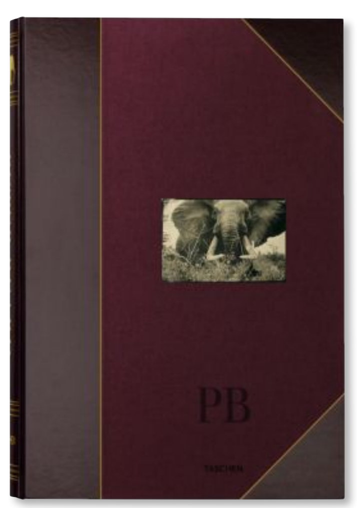
ANTHONY BOURDAIN

"My favorite has got to be *The Rolling Stones*. Iconic then, iconic now. They wrote the book on what it meant to be rock stars: how to look, dress, behave, and their music was the soundtrack to my entire life. They were the first rock and roll aristocrats."



DAVID BAILEY

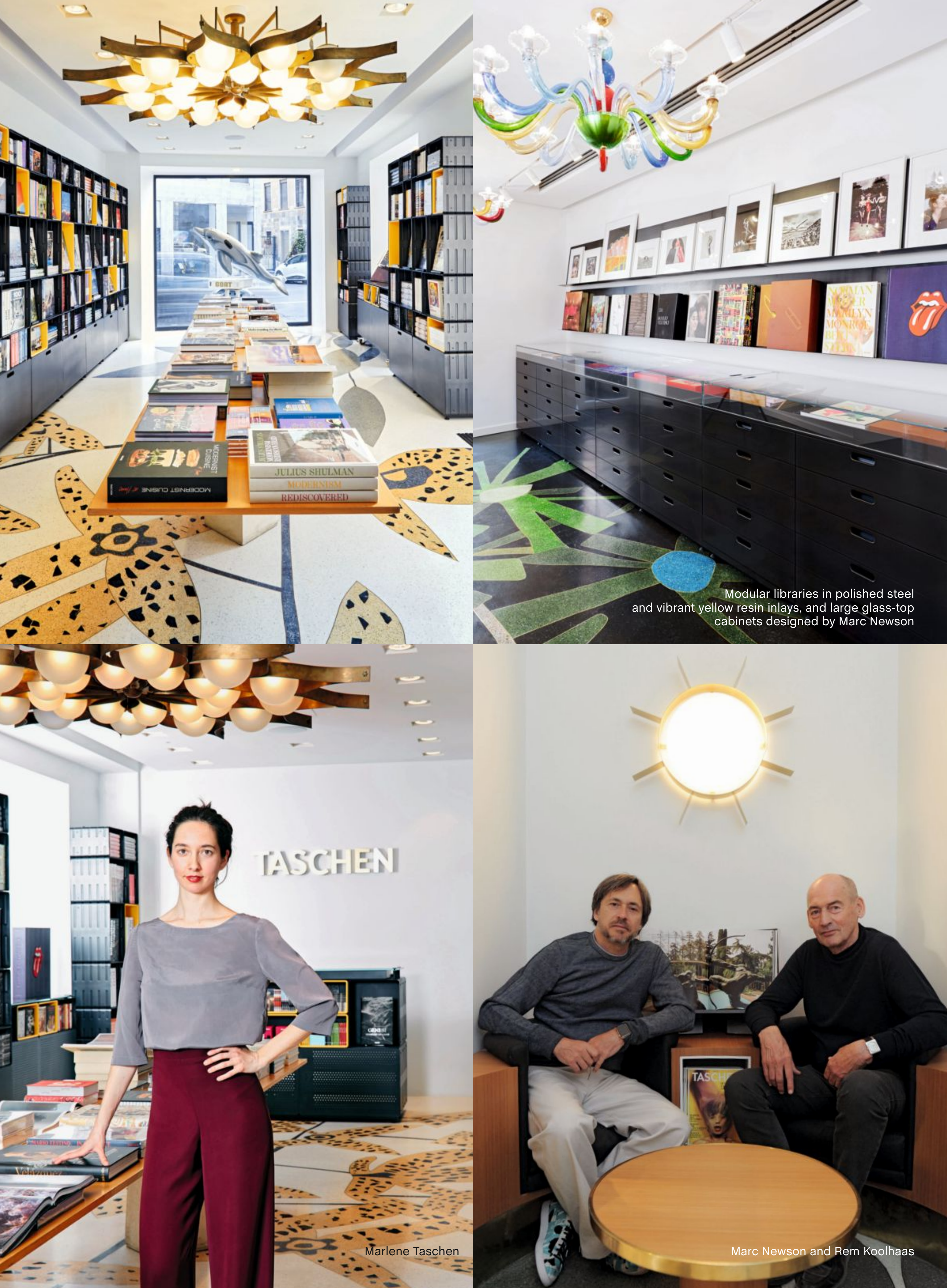
"Peter has always been Peter Beard. He is a unique, modern man, not seen since the likes of the 19th-century explorer (not the actor) Richard Burton or the plant collector George Forrest. He is also a great image-maker, half Hemingway, half Finch Hatton. This leather book brings all of Peter's magic into one very beautiful volume."







TASCHEN Store Milan



Modular libraries in polished steel and vibrant yellow resin inlays, and large glass-top cabinets designed by Marc Newson

Marlene Taschen

Marc Newson and Rem Koolhaas



“It is a modular system which can be easily adapted and refreshed to suit different and multiple launches or layouts, giving the ability to create bespoke interior layouts for any store environment or location. Visually it was important for me to keep the overall look and feel quite neutral to really showcase the books, highlighting and displaying a select few within a colored insert.” —**Marc Newson**



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@**taschen.com**
and check
for book signings
and our next
warehouse sale,
June 25–28

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"A store that matches the production values of their famously high-quality tomes. And here they have one, on the aptly named Via Meravigli (wonder or marvel) in Milan."

— *we-heart.com*



“TASCHEN books are almost designed to be collectible. It’s very common for a TASCHEN book to gain value almost instantly.”

—*AbeBooks*, the world’s most popular platform for antiquarian books


Around the world
in 35 years with TASCHEN…


Walton Ford



Hieronymus Bosch





Comic beginnings,
surreal success,
and magical artists!





Ellen von Unwerth



Julius Shulman



Frank Lloyd Wright

Cultural archaeology and luxury for less





Darren Almond


Some like it hot
and some like it not



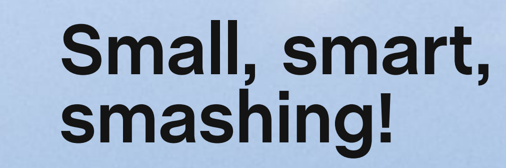
Sebastião Salgado



Big, bold, bright!



National Geographic


Small, smart,
smashing!





David LaChapelle

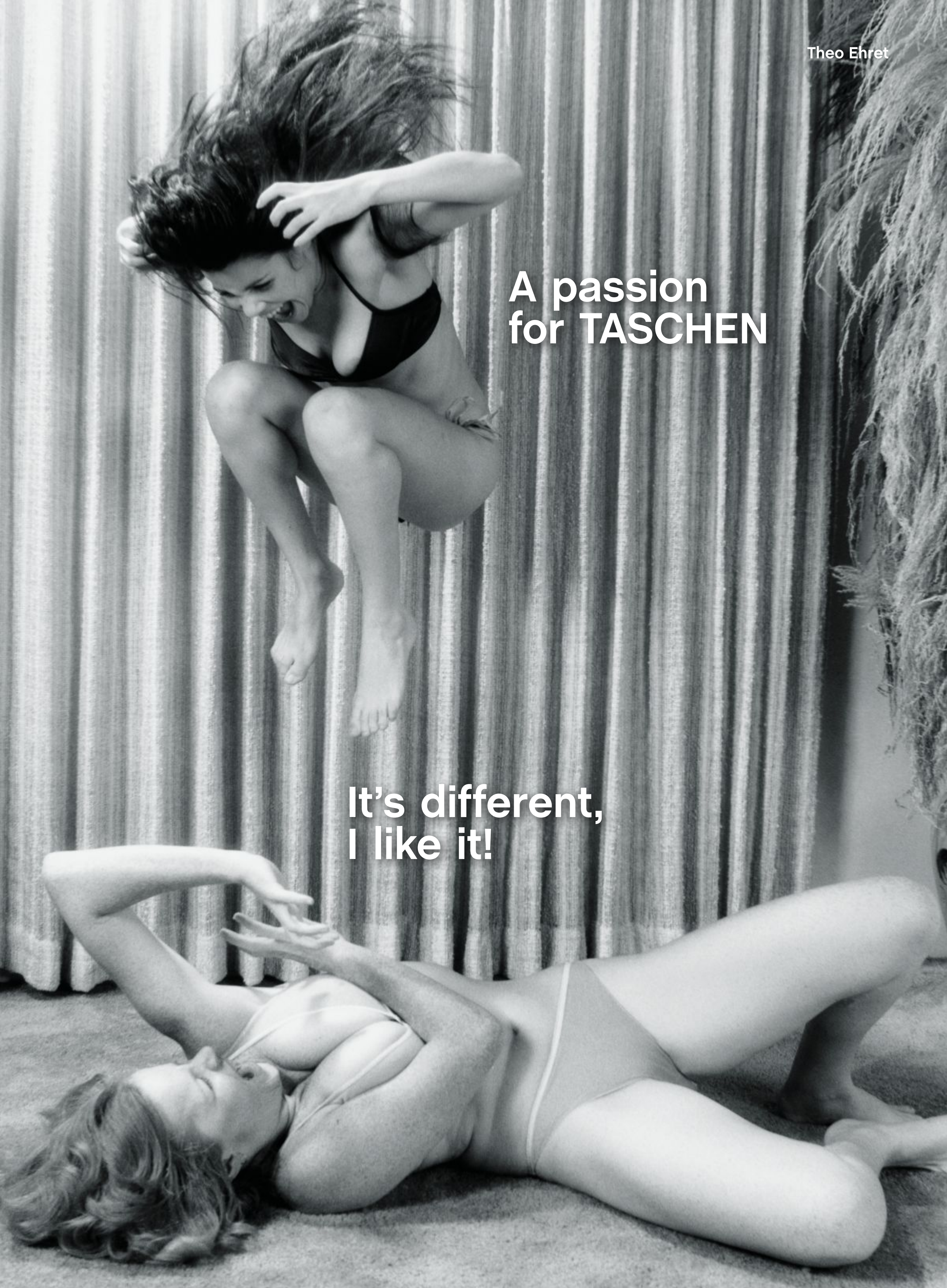


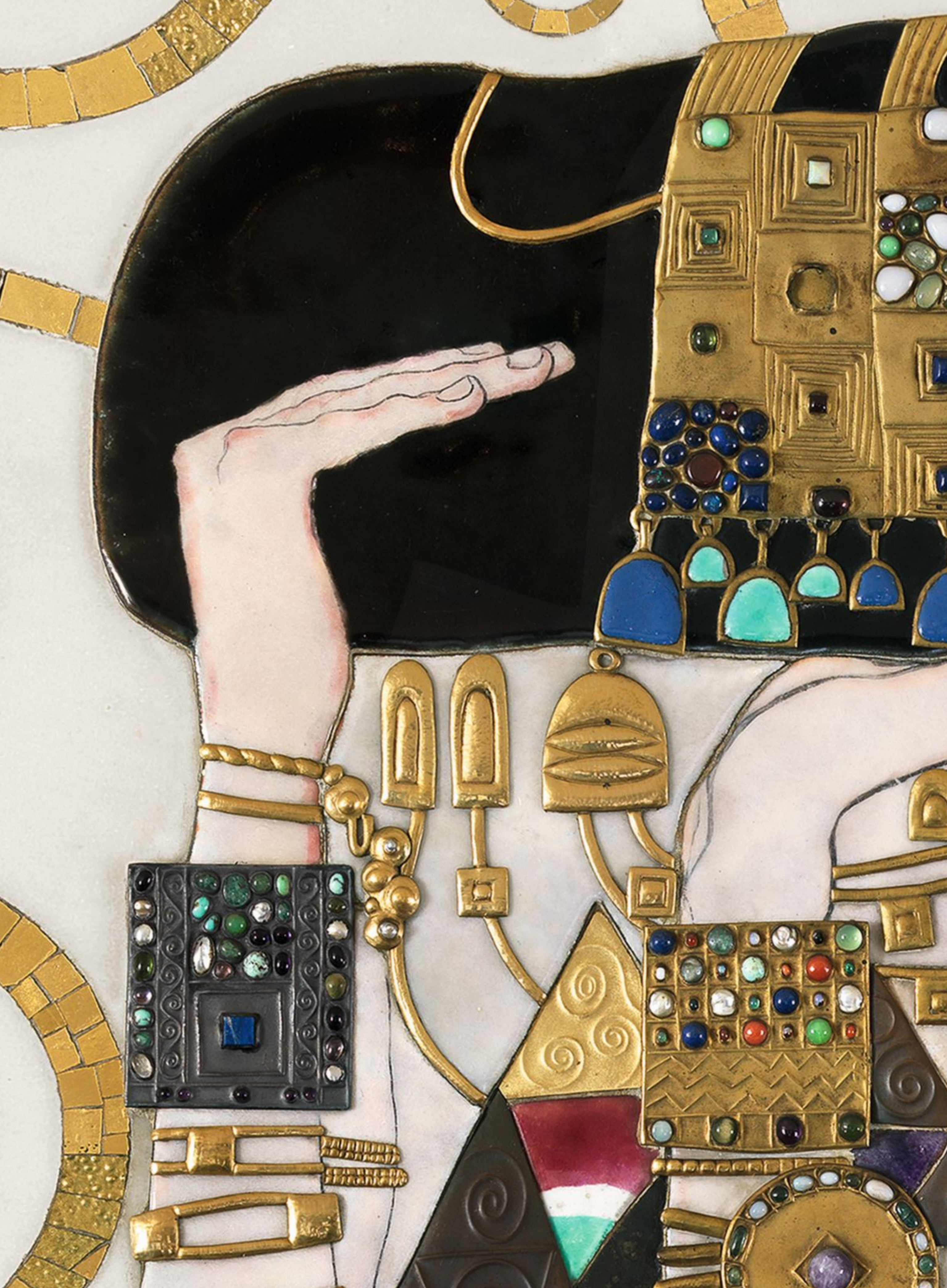


Alfred Wertheimer



William Blake


Theo Ehret
A passion
for TASCHEN
It's different,
I like it!





Gustav Klimt




Thank you for your continuous support
Modern Art



Annie Leibovitz


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anthropology,
and aphrodisia
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— *Wallpaper**, London















TASCHEN
BASIC ART SERIES 2.0

DALÍ

Gilles Néret

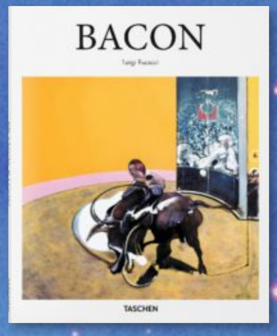


TASCHEN

“A genius like me for just $ 9.95?” a puzzled Salvador Dalí asked himself. And the copy in our 1987/88 catalogue continues: **“Sorry Señor Dalí, but the times of expensive art books are over.”**

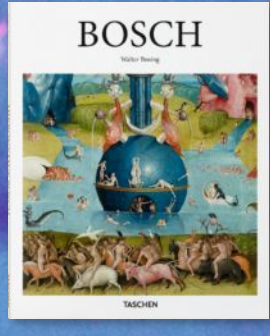
It all began in 1985 when the very first original TASCHEN publication and inaugural Basic Art title, *Picasso*, was released. **A game-changing series was born!** Since then, these succinct and slimline books have developed into a true treasure trove. Nearly 200 titles, translated into some 20 languages, and offering an introductory who’s who of art history, architecture, and design, this series became **the world’s best-selling art book collection ever published**.

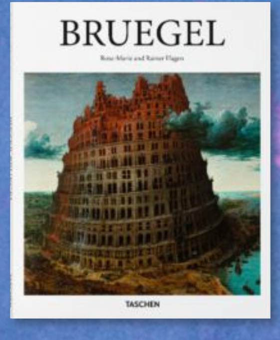
For its 30th anniversary, we beamed this much loved series up to its new 21st century orbit: revised, newly designed, and hardcover bound—but still at a rock-bottom price!



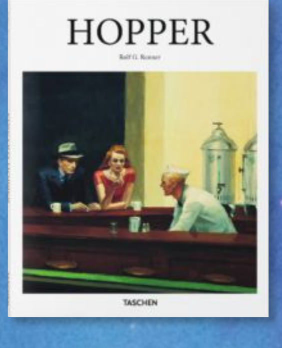
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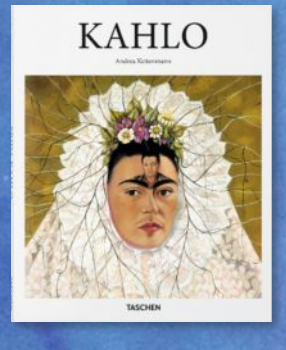
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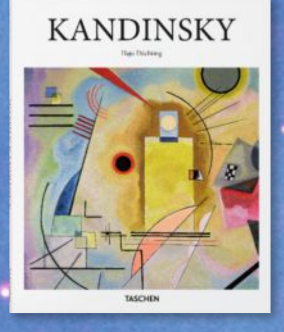


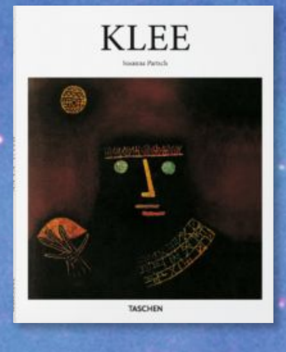


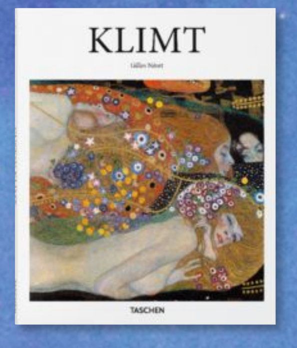


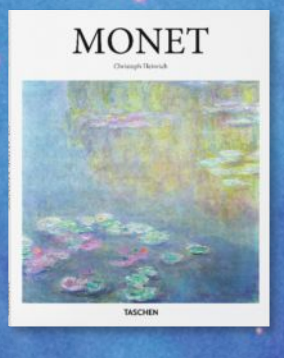


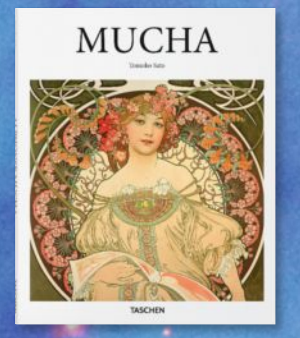


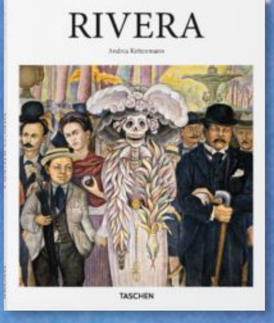




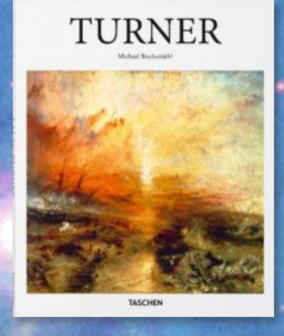




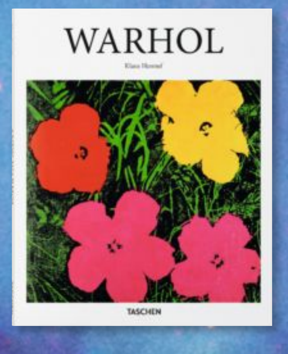


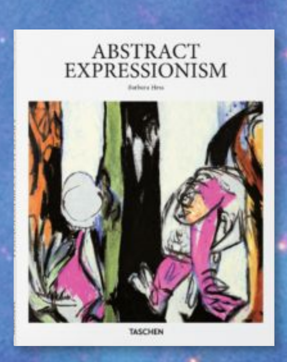


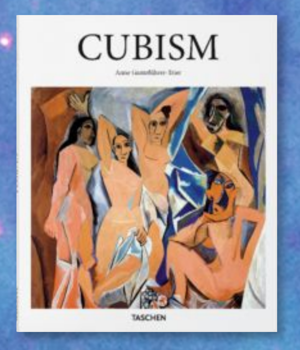


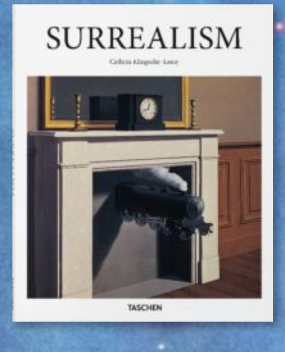


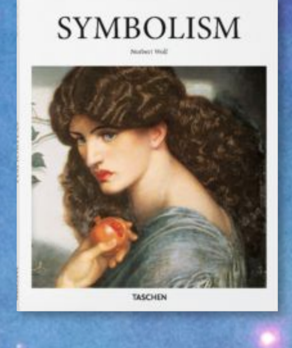






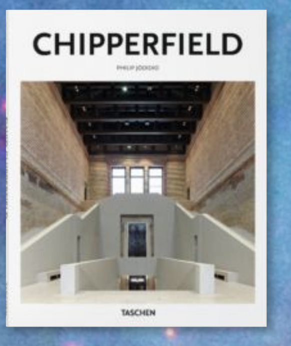


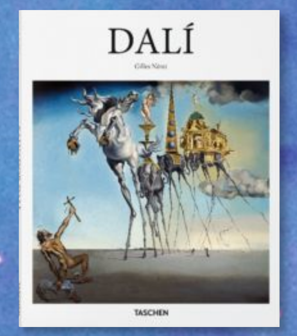


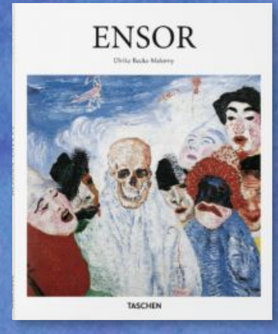


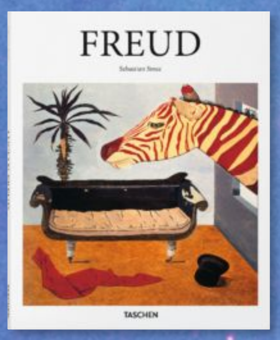


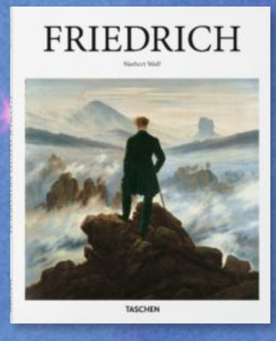


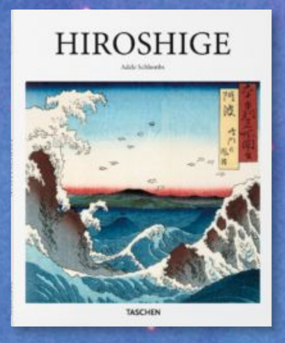




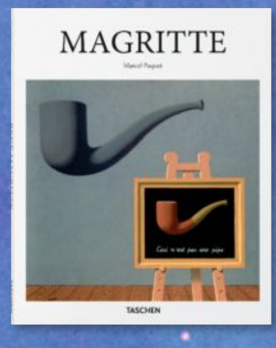


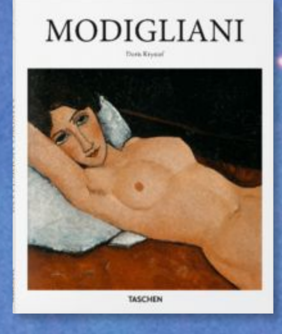




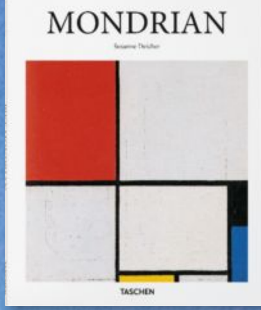






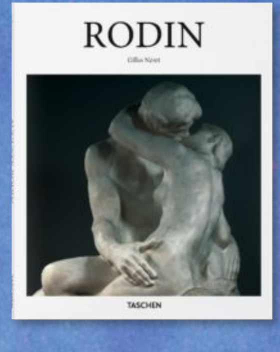


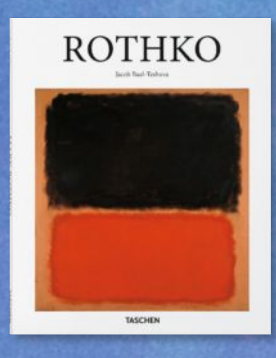


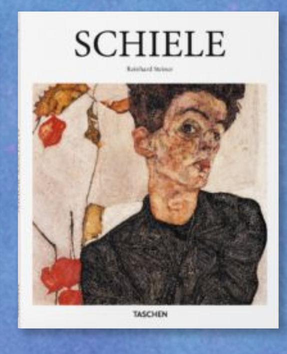


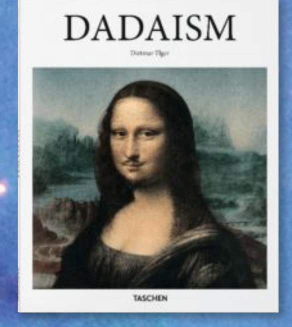
CHEN
SERIES 2.0

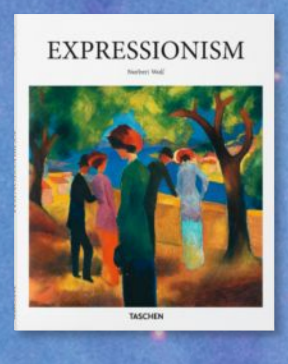
successful art book series
anniversary edition

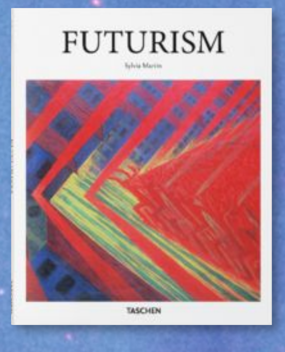


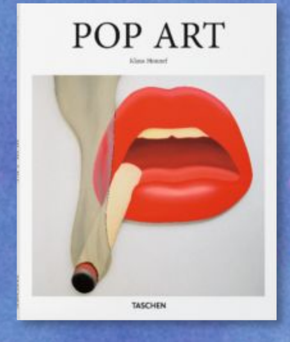


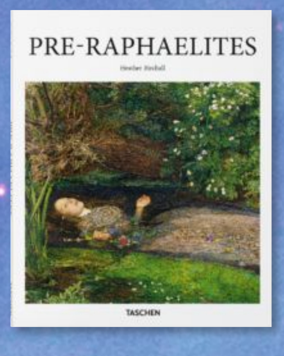






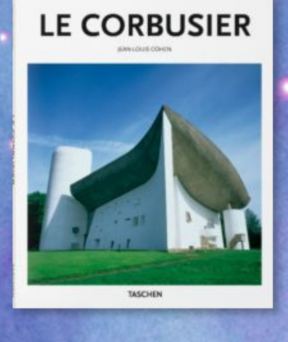




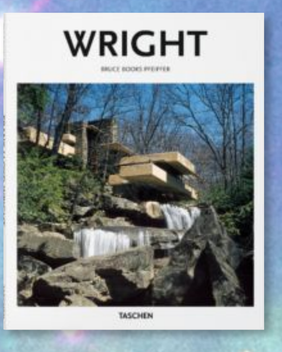






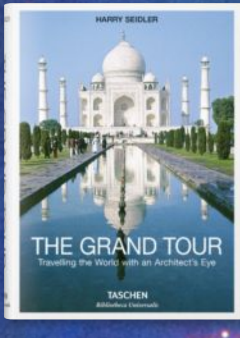




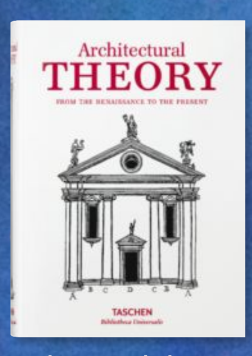




100 Contemporary Houses



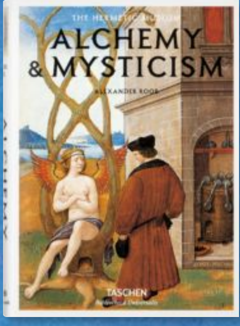
The Grand Tour



Architectural Theory

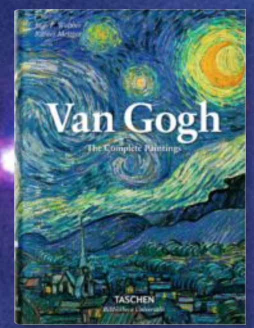


100 Interiors Around the World

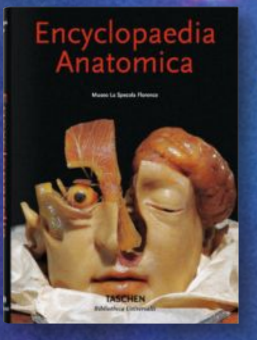


Alchemy & Mysticism

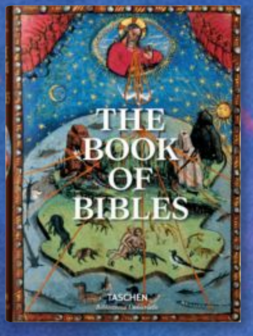

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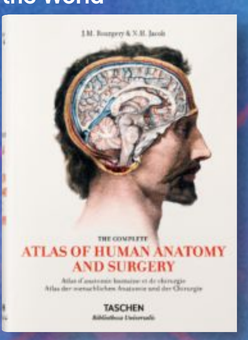
Van Gogh.
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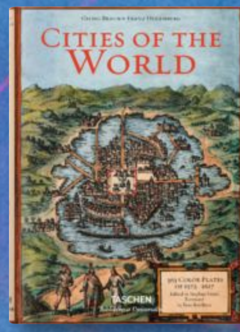
Encyclopaedia
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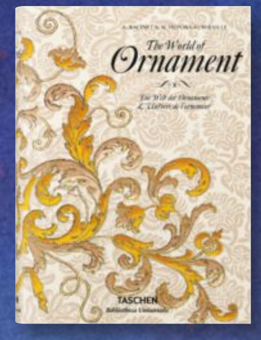


Bourgery. Atlas of
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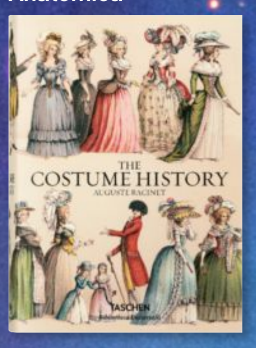


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The World of
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Racinet. The Costume
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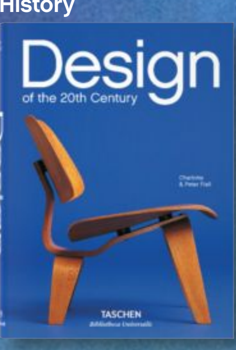
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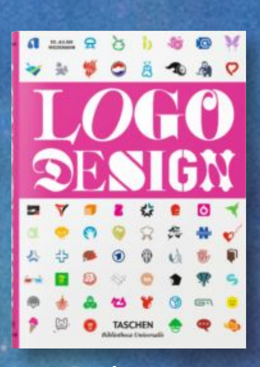
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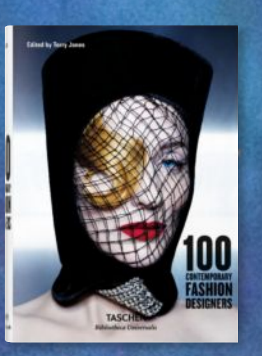
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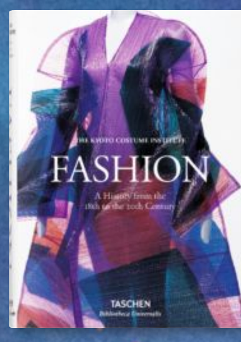
Design of the 20th
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100 Contemporary
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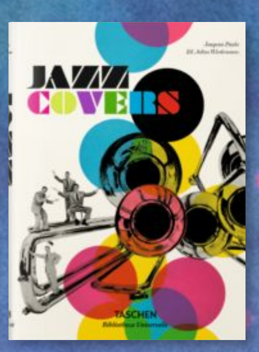

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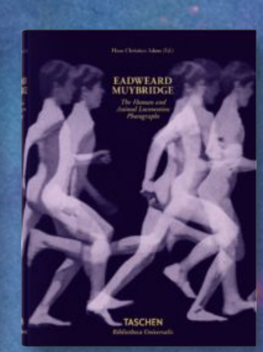
Funk & Soul Covers



Jazz Covers



Norman Mailer.
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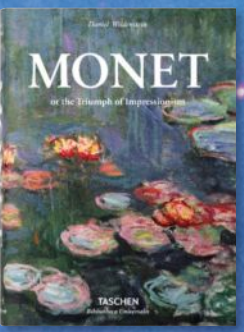
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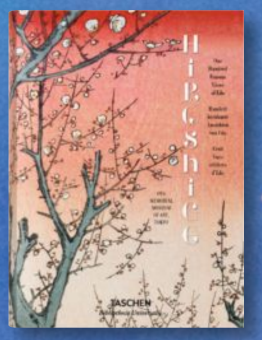
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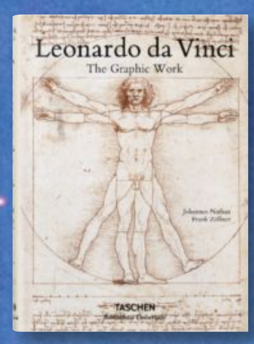
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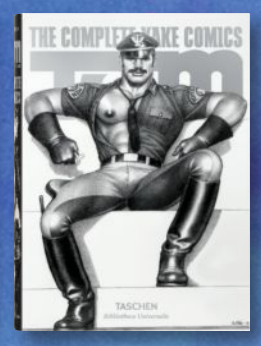
Hiroshige



Leonardo.
The Graphic Work



Modern Art

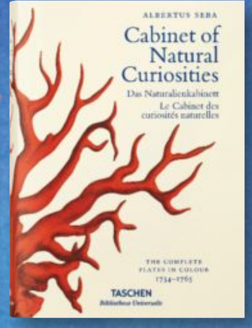


Tom of Finland. The Complete Kake Comics

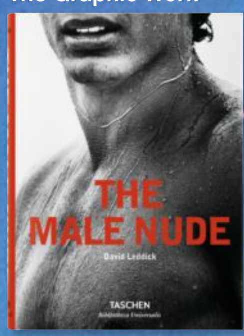


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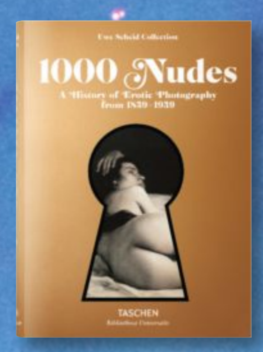
Martius.
The Book of Palms



Seba. Cabinet of Natural Curiosities



The Male Nude



1000 Nudes



Erotica Universalis

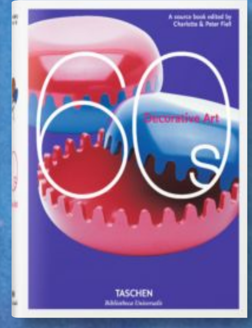


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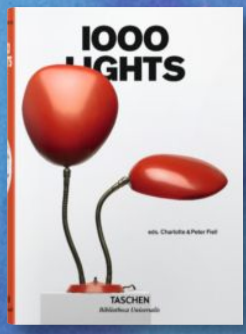
Decorative Art. 50s



Decorative Art. 60s



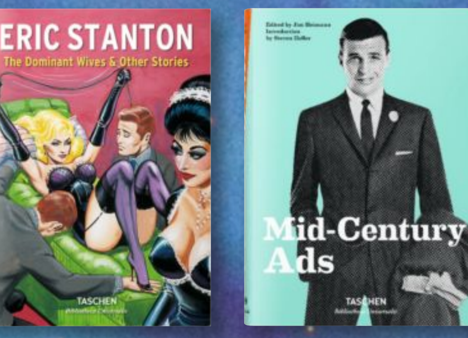
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Eric Stanton.
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Mid-Century Ads



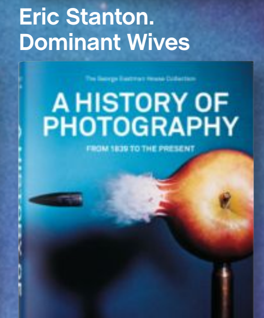
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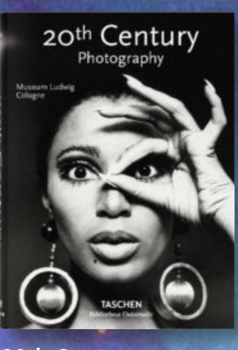
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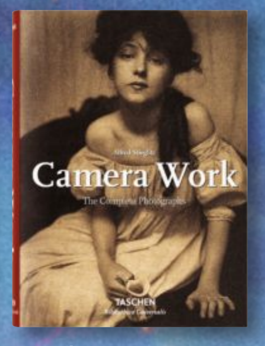
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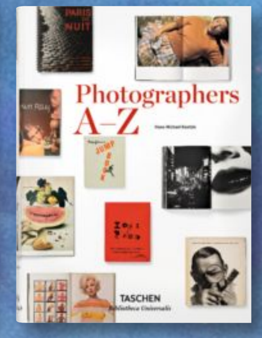
A History of Photography



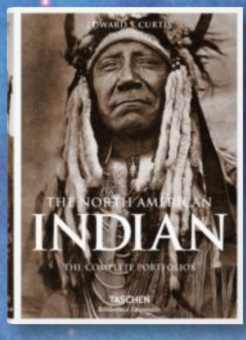
20th Century Photography



Stieglitz. Camera Work



Photographers A–Z



Curtis. The North American Indian


SPACE,
TIME,



At 7,500 light-years from Earth, Mystic Mountain in the Carina Nebula is another prime site for observing the dramatic birth and death of stars. This shot captures tremendous pillars of cosmic gas and dust with newly born stars at their tips.

... and a Telescope

Art and science converge

WE ARE ALL STAR STUFF

Bright blue baby stars, bursting with energy, blow a cavity in the centre of a star-forming region, 196,000 light-years from Earth.

On the 25th anniversary of the Hubble Telescope first being launched into orbit, TASCHEN brings together some of its most breathtaking deep space images.



The Horsehead Nebula
is the site of ongoing star formation. The dense gas and dust inside the nebula is collapsing to form stars while, at the same time, the edges are being eroded away by the fierce ultraviolet light of nearby Sigma Orionis, a five-star system which blasts out as much light as 75,000 suns.

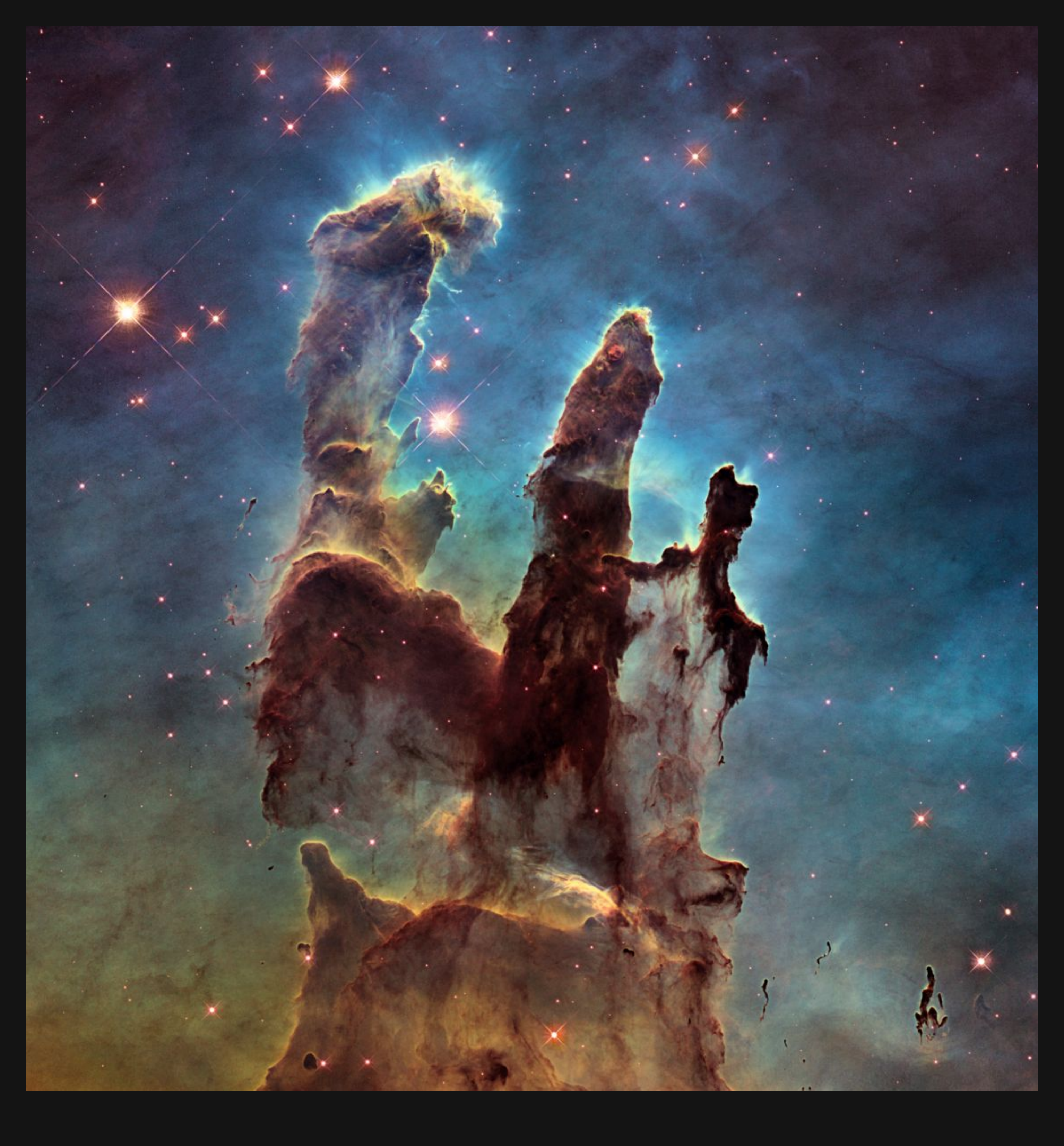
A rogue comet strikes the surface of Jupiter with the force of thousands of nuclear bombs. The discovery of four of Pluto's five moons unfolds before our eyes. While traveling at a speed of 18,000 miles per hour, 350 miles outside Earth's surface, the Hubble Space Telescope is gradually lifting a veil of mystery from the hidden wonders of our Solar System and the cosmic choreography of the universe billions of light-years beyond.

The universe is populated by a vast zoo of galaxies, virtually countless in number and seemingly immeasurable in size. But Hubble, with its exacting "eye," has taken human perception to the far edges of the cosmos and deep into the distant past. This matchless orbiting observatory is illuminating entire stretches of the cosmos, bringing us closer to an understanding of our Big Bang origins some 13.8 billion years ago, and further building upon Edwin Hubble's discovery of the expanding universe.



“PREPARE TO BE AWED! The Hubble telescope has flung open the doors to our universe, in all its majesty and wonder. This book literally puts the cosmos in your hands.” —James Cameron

Nicknamed the Rose Galaxy, the formation Arp 273 is actually the interaction of two galaxies. The gravity of each has distorted the other, stretching the arms out. Most likely, they will end up merging into one larger galaxy, a common occurrence in the cosmic dance of the universe.



At a vital crossroads in human history, we are invited into the delivery room as stars are born and are able to stand at the bedside of their deaths. From young stellar objects developing in the dense Orion Nebula to the eerie ghost light reflecting their violent ends, the life cycles of millions of stars unfold throughout our galaxy. We have yet to discover life as we know it beyond our planet, but we now better understand the forces that drive the formation of distant suns, their dramatic demise, and eventual rebirth in turbulent clouds of interstellar dust and gas.



“Mesmerizing photos that will make you reevaluate your place in the universe.” — buzzfeed.com

If one image defines Hubble, it is the portrait of the Eagle Nebula, or M16, otherwise known as The Pillars of Creation. This vast nebula is the birthplace of all kinds of stars, from tiny red dwarfs to massive blue monsters. In the left image, The Pillars are seen in visible light. The right image is taken in infrared light, which penetrates much of the surrounding clouds.

THE COLOR OF THE COSMOS

Owen Edwards interviews Zoltan Levay, Imaging Lead at the Space Telescope Science Institute



As the Imaging Group Lead at STScI's Office of Public Outreach, Zoltan Levay transforms the complex data gathered from Hubble into photos and graphics that allow non-scientists to visualize the far reaches of the universe.

OE: When did your interest in astronomy begin?

ZL: I had a fascination with astronomy at least as far back as high school. I even built my own telescope when I was a teenager. So to be involved with Hubble is tremendously satisfying.

OE: For a layperson, the Hubble images are really astonishing. But since you see them every day, does the romance of the discoveries fade?

Not entirely. There's always something new to see, even though working with the images inevitably brings a certain familiarity. I think the only way my colleagues and I might be somewhat blasé is that we keep wanting more spectacular images—it's kind of the "get us another galaxy!" syndrome.

OE: Astronomers calculate that the recently photographed galaxy observed in an image of the galaxy cluster Abell 2744 was formed 500 million years after the Big Bang. Will we eventually see photographs that are of objects even farther away, even closer to the moment when the universe formed?

With Hubble and the James Webb Space Telescope, we'll probably see farther than we have up until now, but we can only get so close in time to the Big Bang, because for a period of time the universe was opaque. The Webb will eventually see the point at which stars began to form and light appeared, but that will be the limit.

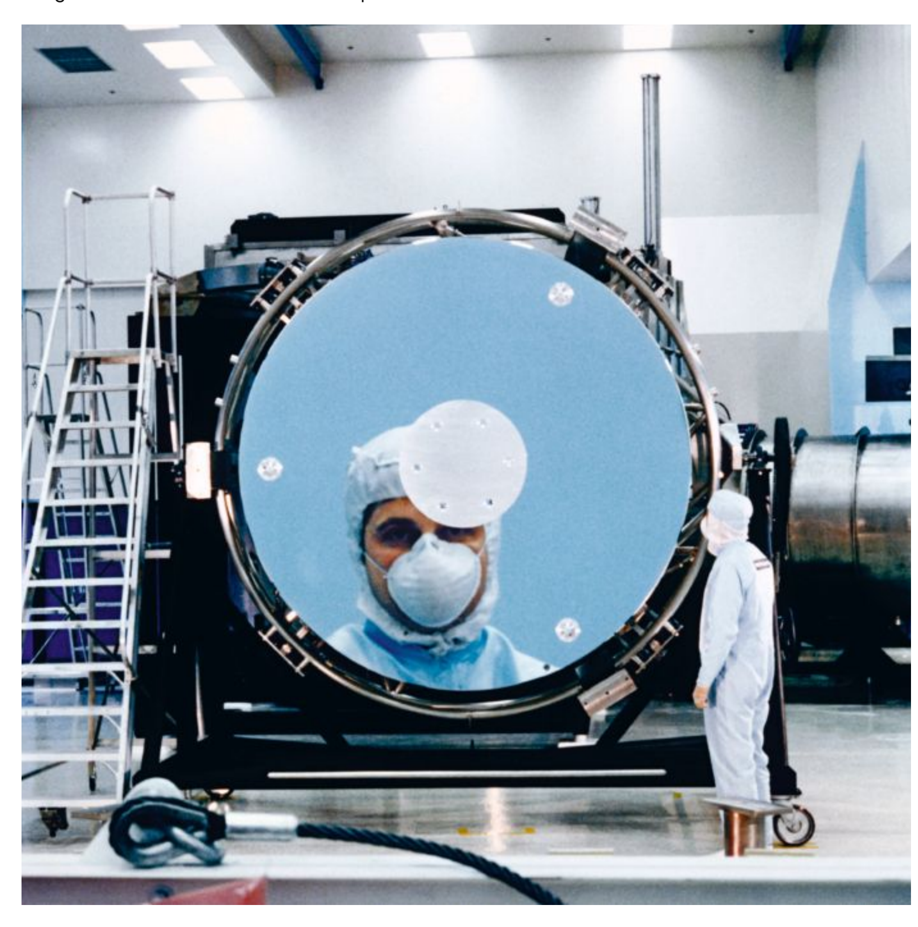
Left: Edwin Hubble's discoveries have inspired more than one large telescope. In 1936, thousands of people across the United States showed up to watch the mirror for the Hale Telescope travel from Corning Glass Works in New York to Palomar Observatory, California. **Below:** It took a full year to polish Hubble's primary mirror to the exact curve required, Connecticut, 1980s. While perfectly ground, the mirror had a tiny flaw, equivalent to 1/50th of an inch, which was only discovered when the first images were transmitted back from space.

OE: Since the fifth astronaut service of the Hubble in 2009 was the last, what's the prognosis for the continued functioning of the telescope?

Very good. The batteries, gyroscopes, and other components are in good shape, so it's likely that we will be gathering data for at least another five years. By then, we'll have the Webb telescope up.

OE: You had already been working with the Hubble for several years when the fifth repair and upgrade mission was cancelled following the disintegration of the shuttle Columbia in February of 2003 and the loss of its seven crew members. This essentially doomed the telescope. How did you feel?

It was a blow, of course. Everything was ready to go: all the replacement parts were



“Hubble brought the universe into our backyards.” —Neil deGrasse Tyson

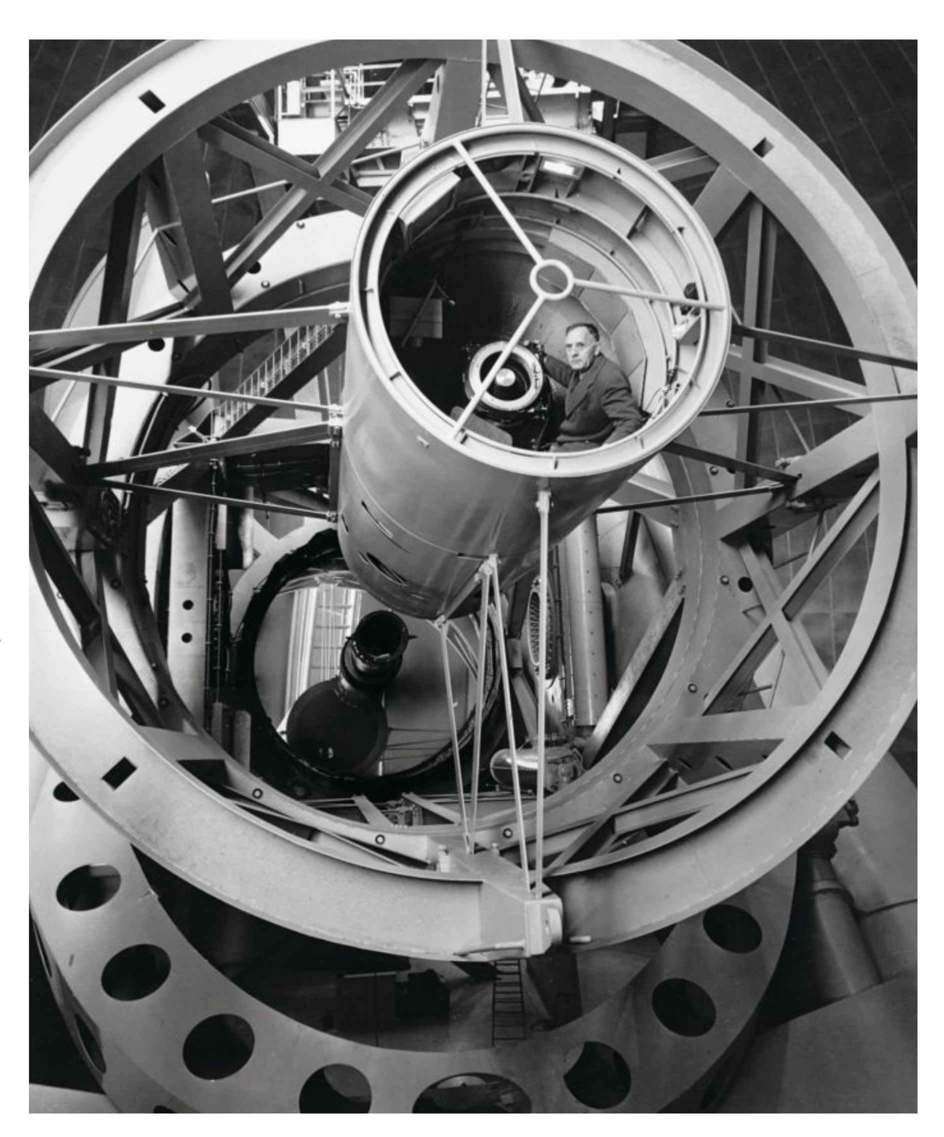
in place and the astronauts were willing to take the risk. But after the tragedy of the Columbia and the loss of its crew, the decision was understandable.

OE: Then came a public outpouring of support for a fifth mission, and Congress got involved, so the new NASA director reinstated the mission. Why do you think so many non-scientists cared so much about a space telescope? Was it the images?
A lot of the credit goes to Senator Barbara Mikulski and others for pushing for a fifth mission. And the photographs had an effect, I’m sure. Astronomy has always been visual, and NASA has a mandate to educate the public about what its missions are doing. Many of the photos were published to accompany announcements of Hubble’s science results, and they amazed a lot of people. But also, I think, the fact that the Hubble was imperfect at first, and that engineers on the ground and astronauts in space had to fix it,

> “I think the fact that the Hubble was imperfect at first, and that engineers on the ground and astronauts in space had to fix it, gave it a more human quality. The Hubble story was compelling…”

gave it a more human quality than simply an unmanned satellite in orbit. The Hubble story was compelling for that reason. I think it would have been less captivating if everything had gone well right from the start. That fifth mission was, however, the last.

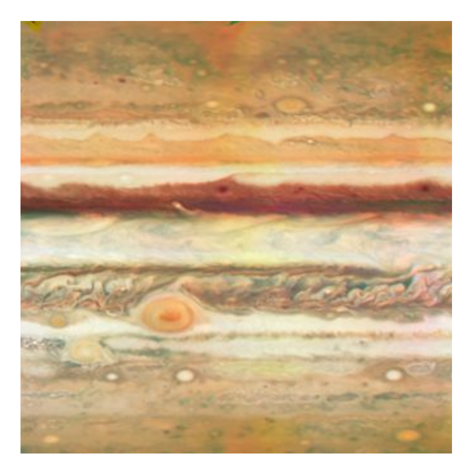
OE: Let’s talk about the aesthetics of the images. Is the color that’s added to the photos really more for the public than the astronomers?



Right: Pioneer of the distant stars. Edwin Hubble at the Palomar Observatory, near San Diego, where he developed his work on the expanding universe, 1950.

The scientists don’t usually use the color images directly. Color is very important in astronomy, but scientists measure the color and other quantities numerically from the data. They can use the [monochrome] photos to see the shapes of things. The pictures are really a by-product of cutting-edge science. In fact, a conventional camera that produces color images means a trade-off with spatial resolution. But astronomers can be as inspired by the photographs as anyone else.

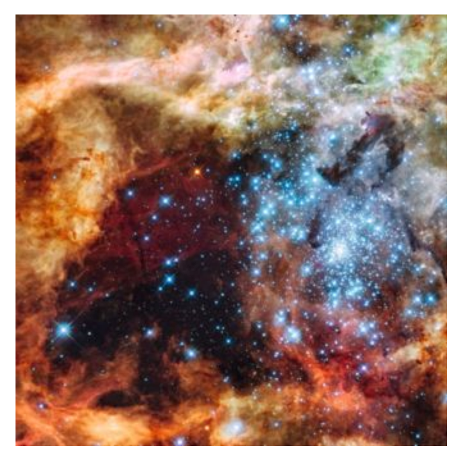
OE: So what we see in the color pictures isn’t what we’d see if we were in a spaceship approaching the object in the photograph?
It’s true that these formations aren’t what we would see with our eyes, but the fact is our eyes can’t see much of what the Hubble shows us, since it’s such faint light and it uses not only visual light but also infrared and ultraviolet. The colors aren’t arbitrary, however. The basic colors are driven by the data. We adjust the tonalities to include as



THE SOLAR SYSTEM
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LIGHT-YEARS FROM EARTH



THE MILKY WAY
4 – 50,000
LIGHT-YEARS FROM EARTH



NEIGHBORING GALAXIES
50,000 – 5,000,000
LIGHT-YEARS FROM EARTH

much information as possible. We're trying to have the colors as close as possible to the natural range.

OE: In a crowded nutshell, can you describe the process?

Every year, thousands of astronomers from around the world apply to use Hubble. Around 200 are selected every year. The observations are planned and scheduled at the Space Telescope Science Institute (STScI), and commands are sent to Hubble from the control center at NASA's Goddard Space Flight Center, which operates the telescope. First, Hubble obtains an exposure. This is a complex process, but think of it as pressing the shutter button on a camera, where the exposure time can last anywhere from a few seconds to many minutes (and when separate exposures are combined digitally, it can extend to many days total). The data eventually ends up at the STScI, where we translate it into scientifically meaningful units and archive the data for scientists to use in their research—we're talking something like 120 gigabits of data every week.

OE: This is the point where you come in, right? Once the data are in the Hubble archive?

Exactly. Yes, sometimes astronomers send us data to illustrate news announcements of interesting Hubble research. We also mine the data archive for interesting observations. While the images are still black and white, we adjust for the range of tones and intensities to emphasize important features. This isn't unlike the process of adjusting exposure in a darkroom when printing from a negative. Here is where we apply color, using several versions of the image made with different filters. We use primary colors—red, blue, and green—in the same way any color technology is used—in a computer monitor, for instance.

OE: What do the colors represent, if not exactly what one would see?

The colors are assigned according to wavelengths, the longest being red, the shortest blue, and whatever falls in between, green. And when the separate images are combined, the color image you see arises from processing analogous to what happens in normal digital photography, and from there we make adjustments to arrive at the best image. Since Hubble's cameras have a rather tiny field of view, we sometimes stitch together several images to make a mosaic to cover a larger field.

Below: Perched 350 miles above the Earth's surface, astronauts Steven Smith and John Grunsfeld replace Hubble's gyroscopes, 1999.





THE LOCAL SUPERCLUSTER
5,000,000 – 100,000,000
LIGHT-YEARS FROM EARTH



THE VISIBLE UNIVERSE
100,000,000 – 13,800,000,000
LIGHT-YEARS FROM EARTH

“The slick ‘high tech’ aesthetic so prevalent in space science publications has been replaced with the look and feel of a classic folio [and] glossy images of galaxies and nebulae are surrounded by black matte borders that protect the art from fingerprints....”
— *Sky and Telescope*

OE: Is the Hubble team the first to produce color images like these?
No, we’re continuing a long tradition. David Malin, the English-Australian astronomer, has been doing color work since long before Hubble at the Anglo-Australian Observatory in Sydney, using glass plates. We use very much the same techniques to produce color pictures. Of course, we have the power of the Hubble to work with, but excellent optics, computers, and software are so accessible today that many amateurs are now doing terrific work.

OE: The distances that these photographs represent are so immense—millions and billions of light-years—that it’s surprising even astronomers can comprehend them. How can non-scientists understand the vastness of the universe?

“When you’re looking at deep space, things become more and more counterintuitive. We have no experience that helps us understand time scales so vast and forces so different from those we encounter on Earth. But these processes produced us.”

It’s a matter of scale. You start with our Solar System, which much of the public has a good sense of after seeing Voyager’s amazing pictures. And then you just keep going out. Astronomers talk about a distance ladder, a kind of bootstrap project where you develop incrementally a way of imagining normally unimaginable distances. One light-year is enormous, but along with the parsec—which astronomers prefer—it’s a convenient way to measure distance, just like the meter or the yard.

OE: Since the farther we see in space means the further back in time we travel, how can we know what those very distant galaxies are like today?
The universe appears to be roughly the same everywhere, so we can theorize that the galaxies far away in space and time will have evolved into galaxies similar to our Milky Way or other galaxies nearby.

OE: If the Hubble, the Webb, and even more powerful telescopes of the future can’t show us the nanoseconds and milliseconds after the Big Bang, the period that you describe as “opaque,” does that put the theory of the Big Bang into some unprovable realm?
I’d love to get rid of that word theory, since there’s so much misunderstanding of what scientists, whether astronomers or evolutionary biologists, mean when they use it. Among the large majority of astronomers, the concept of the Big Bang isn’t debated. Only the details are debated, and that will continue as we learn more about the universe. For instance, at one time astronomers proposed that the expanding universe would run out of energy and that the force of gravity eventually would collapse everything, leading to a repeat of the whole process. Now it’s been determined that the expansion of the universe is actually speeding up, not slowing down, and that dark energy will keep the expansion going forever.

OE: If the idea of the Big Bang, of an unimaginable nothingness into which the universe expanded, is difficult for us mere mortals to understand, isn’t the notion of a universe that doesn’t follow the forces and cycles of nature we see around us every day almost beyond baffling?
The life cycle of the universe is a compelling narrative. When you’re looking at deep space, moving closer to the origin of everything, things become more and more counterintuitive because we have no experience that helps us understand time scales so vast, and forces so different from those we encounter on Earth. We have experience with magnetism and gravity, but things like dark energy and dark matter are just not relevant to our lives. Nevertheless, these processes produced us. As Carl Sagan once said, “We’re made of star stuff. We are a way for the cosmos to know itself.” The photographs from Hubble will always help us explain our place in the universe.



Expanding Universe. Photographs from the Hubble Space Telescope
Hardcover with foldouts. Printed on two different paper stocks, 260 pp.
$ 69.99 / € 49.99 / £ 44.99

REBEL
The eye of the Bowie storm
REBEL







“That image really sums up Britain in the early glam-rock era: even Ziggy Stardust has to eat a British Rail lunch!”

— Barney Hoskyns



David Bowie and Mick Ronson
on the train from London to Aberdeen, Scotland, May 15, 1973.



Shooting for Stardust

Barney Hoskyns interviews Mick Rock, David Bowie's official photographer from 1972 to 1973

You couldn't make the name up: as the man himself says in the interview that follows, "Mick Rock" sounds like a cartoon character, a distillation of '70s pop culture in two onomatopoeic syllables.
But Mick Rock is the real name of the photographer whose images captured and defined glam rock in the first half of that decade: the real name of the Cambridge graduate who, in the spring of 1972, documented the rise and rise of David Bowie in his brilliant incarnation as Ziggy Stardust. He had made his cartoonish name with a striking album cover for former Pink Floyd frontman Syd Barrett – a personal hero of Bowie's – and Rock couldn't have been in a better place or time than the eye of the glam storm that swirled about Bowie in '72. The thrilling, outlandish, and remarkably candid images in this book attest to the unparalleled access Rock had to the star who became, and remains, his friend. This kind

> **"David was fed up with all the boring scruffy denim stuff. He was off to the future and he wasn't looking back..."**
> — Mick Rock

of access and trust between photographer and star hails from another, more innocent era in rock music, when art was deemed far more important than commerce.
Could a photographer have been gifted with a more charismatic and iconic subject? Rock is self-effacing enough to admit the good fortune of the Glam zeitgeist in which he found himself. But it was his images of Bowie – onstage, backstage, in the studio, off-duty at home or in transit – that fixed Ziggy Stardust at the epicentre of '70s pop. Here, then, is Rock talking about his heady days with Bowie in the peak years of glam rock's teenage revolution.

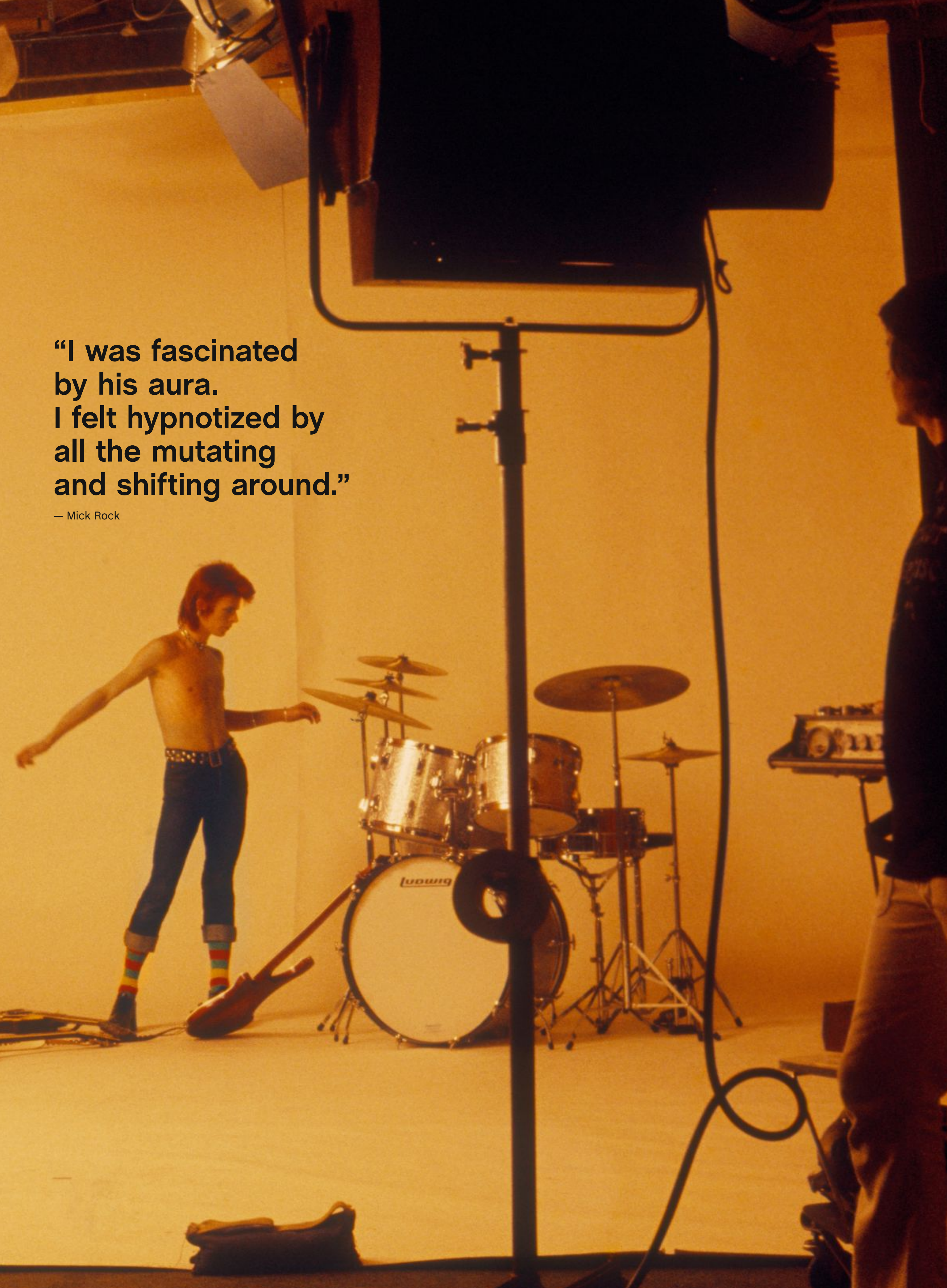
BH: ***What brought you and David Bowie together for the first time in early 1972?***
MR: I was working in a darkroom at the offices of *Oz* magazine, and there was a pile of promo records with holes in the corners. Felix Dennis, who managed the magazine, said to me, "Help yourself." And there was *Hunky Dory*, so I took it home and played the life out of it – especially "Life On Mars?"? At the time I was writing short pieces for *Rolling Stone* and illustrating them with photos. I'd been to Cambridge and could cobble together a few words. I had done a



Opposite: backstage UK summer tour, 1973. **Right:** Mick Rock on the set for the promo for "The Jean Genie", San Francisco, October, 1972.



A still from the promotional film
for the single "The Jean Genie" directed by Mick Rock, San Francisco, October, 1972.



"I was fascinated by his aura. I felt hypnotized by all the mutating and shifting around."

— Mick Rock

piece on Syd Barrett of Pink Floyd. I'd also done one on Rory Gallagher, whose first three album covers I shot.
When David said "I go both ways," it got people's attention. So I talked to Andrew Bailey – the London editor of *Rolling Stone* – and said, "What about Bowie?" He said, "Yeah, okay. He's been saying a few interesting things lately." At the same time a friend of mine, the art director of *Club International*, said he wanted a music section at the front before you got to the boobies and bottoms – something a little provocative, I suppose. So that was commissioned too.
Anya Wilson, David's publicist, met me at Liverpool Street station and took me up to a gig in Birmingham. She brought me backstage to introduce me to David, and he let me take the first pictures I ever shot of him. And then I took some performance shots during the show. A day or two later I went out to his house in Beckenham and interviewed him.

"He wasn't thinking about money, he was thinking about stardom."
— Mick Rock

Top: With Iggy Pop and Lou Reed, Dorchester Hotel, London, July 16, 1972. **Below:** On tour in the UK, Summer of 1973.

BH: ***What appealed to you about Bowie?***
MR: Initially I was inspired by his music, and then I was fascinated by his aura. I felt hypnotized by all the mutating and shifting around. In truth the persona interested me more than the personality, coupled with the naked ambition. It's all there in the Ziggy lyrics. He wasn't thinking about money, he was thinking about stardom. You've got to remember how young we all were. I first met David forty-two years ago, when the world was a very different place. Psychologically it was a very impressionable time. What everyone now accepts as modern pop culture was brand-new.



BH: ***Did Bowie critique your images of him? Did he have strong ideas about how he wanted to be photographed?***
He seemed to like the photos I did from early on. He responded really well to the session I did at his home in Beckenham, the one that produced the now-iconic mirror shot. Every frame had a certain magic. He told his manager on reviewing them that "Mick sees me the way I see myself." Which I was delighted to hear, because it was important to me that he really liked them. I learned a lot just watching and listening to him.

BH: ***Should we think of Bowie as more of an avant-garde artist than a pop star?***
MR: David used to talk of himself as a Xerox machine, picking up impressions all over the place. He brought in a lot of elements: the Warhol thing, the Velvet Underground, Jacques Brel, Kabuki, the Living Theatre, *A Clockwork Orange*. And of course the futuristic space thing, which Roxy Music got into as well. David absorbed things so fast. He made the concoction so rich and thick.

"It was *épater la bourgeoisie*. It felt revolutionary. The more you disapproved, the more we loved it..." — Mick Rock



Aboard the luxury cruise ship QE2,
Southampton, UK, January, 1973.



***Photo session for the album* Pin Ups,**
France, July 1973. © all photos by Mick Rock

Limited to a total number of 1,972 copies, all signed by David Bowie and photographer Mick Rock

ART EDITION NO. 1–100

UK Summer tour, 1973 (below left)

ART EDITION NO. 101–200

Scotland, May 1973 (below right)
Pigment print on Platine Archival Fibre Rag paper, signed by photographer Mick Rock, 31.5 x 44 cm (12.4 x 17.3 in.) paper size, frame not included.

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"David absorbed things so fast. He made the concoction so rich and thick."

— Mick Rock

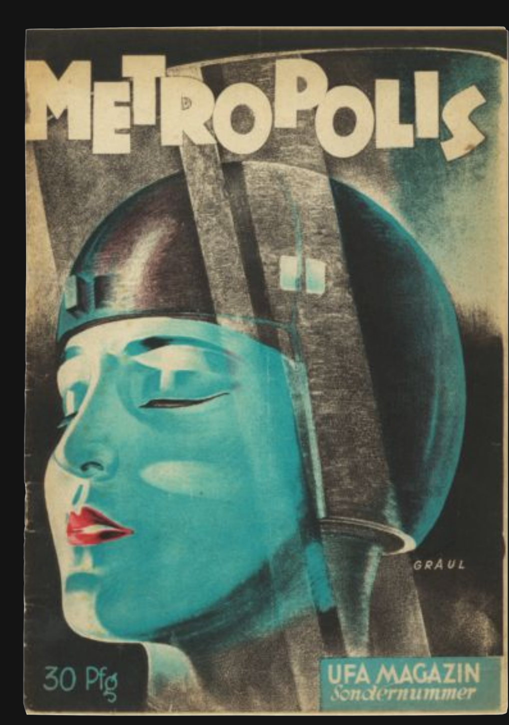


XL

Roaring jackets

The years between the First and Second World Wars in Germany are famed for their cultural boom. With Berlin as its epicenter, the Weimar Republic was replete with ground-breaking literature, philosophy, and art. At the heart of this intellectual and creative hub were some of the most outstanding and forward-thinking book designs in history.

Charles Duff. *A Handbook on Hanging* (1931). Cover: Andreas Karl Hemberger.



Metropolis. UFA Magazin. Special edition (1927). Illustration: Werner Graul.



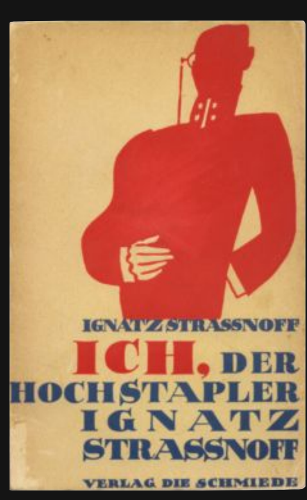
Erich Kästner. *"The Bewitched Telephone"* (1931). Illustration: Walter Trier.



Walter Benjamin. *One-Way Street* (1928).
Cover: Sasha Stone.

Kurt Tucholsky. *“Germany, Germany Above All”* (1929).
Cover: John Heartfield.





Ignatz Strassnoff. *“I, the Con Man Ignatz Strassnoff”* (1926).
Cover: Georg Salter.



“Berlin Residences of Recent Years” (1931). Cover: Hermann Seewald.

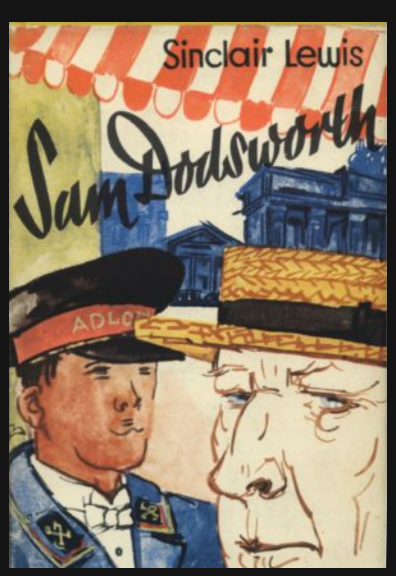
Hans Richter (Ed.). *"G. Magazine for Fundamental Design"* No. 5/6: Film (1926). Cover: Werner Gräff.



Polyphem.
"With the Right Eye" (1925). Illustration: Oskar Garvens.



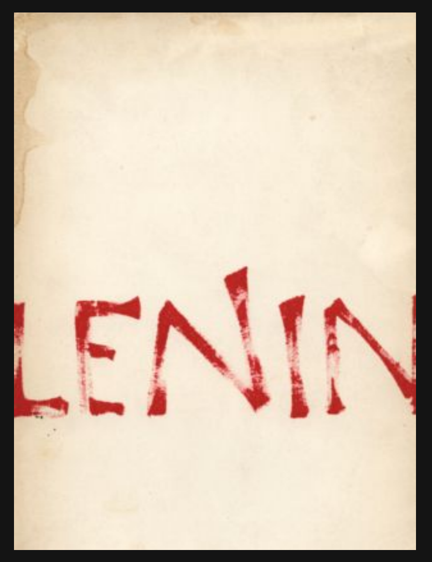
Stefan Lorant. *"We from Film"* (1928). Illustration: Dugo (András Szenes).



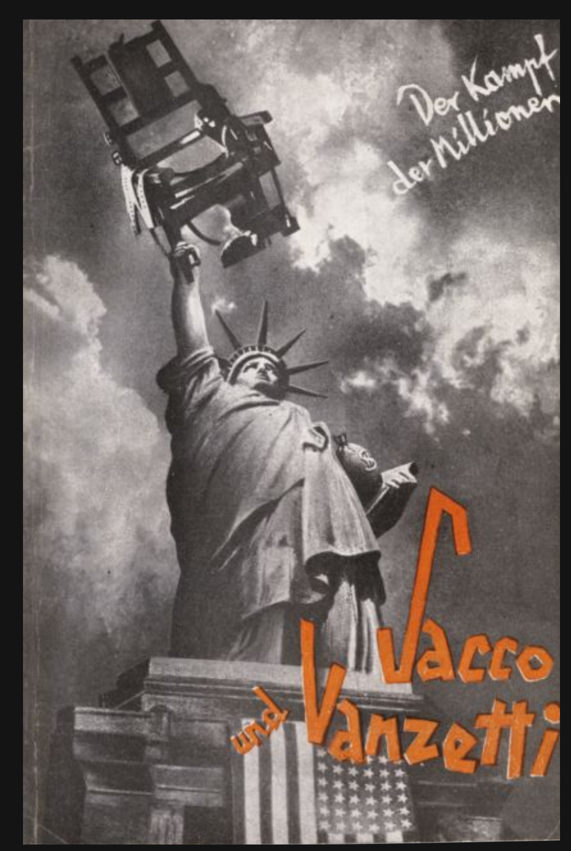
Sinclair Lewis. *Dodsworth* (1932). Designer unnamed.



Alfred Döblin.
Berlin Alexanderplatz (1931).
Cover: Georg Salter.



Henri Guilbeaux. *"Vladimir Ilyich Lenin"* (1923). Cover: Georg Salter.

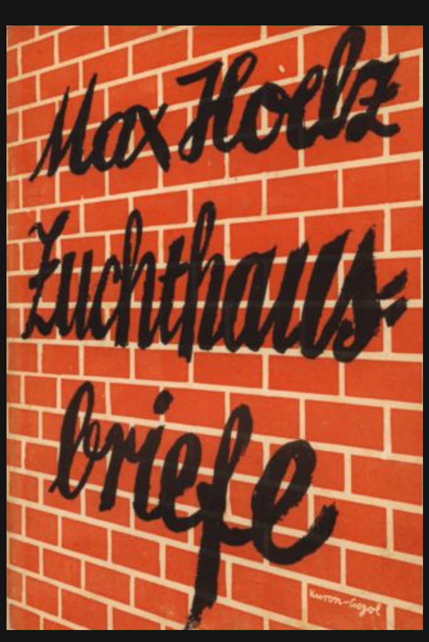


"Sacco and Vanzetti" (1928). Design: Pewas.

The speed with which a liberal, enlightened, internationally minded spirit made itself heard after

the fall of the German Empire always seems like a miracle. From the debates surrounding socialism to women's lib and youth issues, from architecture to urban planning to film—these books reflect the freewheeling, curious mindset of the time.

The things designers pulled off with what we now consider fairly primitive techniques is breathtaking. Letters were drawn by hand before they were cast in lead, collages were assembled with scissors and glue, lithograph illustrations were laboriously inserted amid the already lengthy printing process.



Max Hoelz. *"Prison Letters"* (1927). Cover: Viktor Josef Kuron-Gogol.



"German Labor in the United States" (1931). Illustration: Hanns Anker.

Books for a Better World

How Weimar book design builds a monument to what might have been

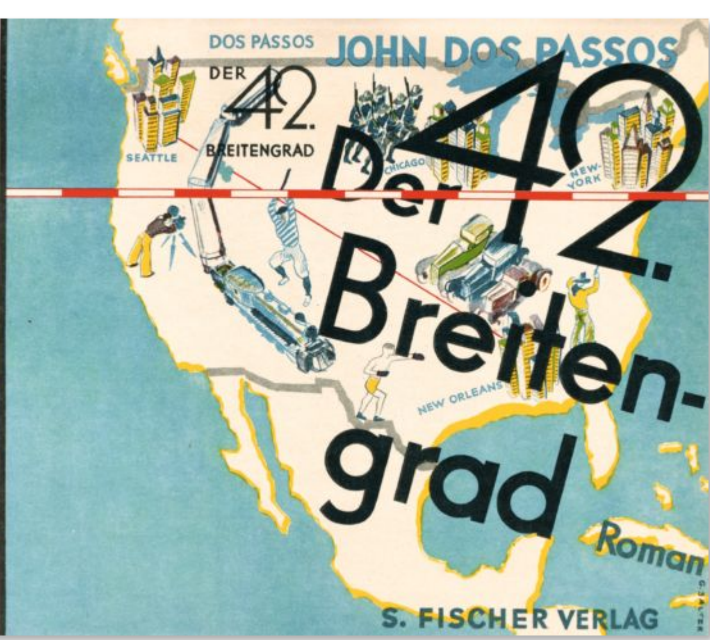
"Those who rightfully possess a library know that books have not only readable content, but their own palpable atmosphere as well, their own mood, their own visible aura; their typography, binding, and cover are their physiognomy, and form a face that warms the heart much like the portraits of friends hanging on the wall do." The brilliant Hungarian columnist and cultural critic Béla Balázs wrote these words in 1923. According to his own accounts, Balázs had once been saved from suicide by spending a little time with a typographically flawless copy of an early text by Tacitus. Therefore, we might logically conclude that he could easily have gone mad had he been able to see the Holstein collection—gone mad with joy, of course. What can anyone say about this never-ending flood tide of masterpieces? Shall we call it a treasure? A paradise? An encyclopedia? A discovery-filled path? Why is it that, for anyone who has eyes to see with, book covers and jackets from the Weimar Republic have an unheard-of vitality? They breathe, they grin at us, they look at us with a serious and brave gaze. They vibrate and dance. Why? It has something to do with the mixture of everyday purposefulness and highly ambitious creativity, and the sense of imagination an old book inevitably evokes: Who has held it, what sort of secret life has accompanied it all these years?

"It's a synaesthetic thing. Books must be held, caressed, experienced. They call for the same intimate affections and attentions that fine jewels do."

The phenomenon we call a book cover is hard to describe using standard art-historical language, which is why the history of the book arts has remained a relatively exotic specialty, reserved for connoisseurs. Book-related arts—be they typography, bookbinding, or cover and jacket design—have, ever since modernity began championing art's "autonomy," primarily been considered secondary crafts, mere "applied" arts. The lasting myth of painting's unique supremacy lived on well into the twentieth century, and even today the most significant poster, the most astonishing book cover cannot compete with that legacy. The book arts have therefore remained the domain of avid addicts, the discreet devotees of this peculiar creative niche. But how else should it be? It's a synaesthetic thing. As Balázs said, books must be held, caressed, treated as fetish objects and "relics to be touched." They have to be experienced, and call for the same intimate affections and attentions that fine jewels do. At times you may—indeed, sometimes you must—take books to bed with you; paintings, never.

But when it comes to the present book, one might well echo what Hermann Kafka called out to his son Franz when he brought him his first publication: "Put it on the nightstand!" Because you can't simply read such a book and then set aside. There it lies, constantly enticing us to reach for and explore a map of the twenties. In terms of book art, any such map is missing the best world of all. Those who thought they'd more or less found their way were wrong. Such maps lead us to exhilarating reunions with

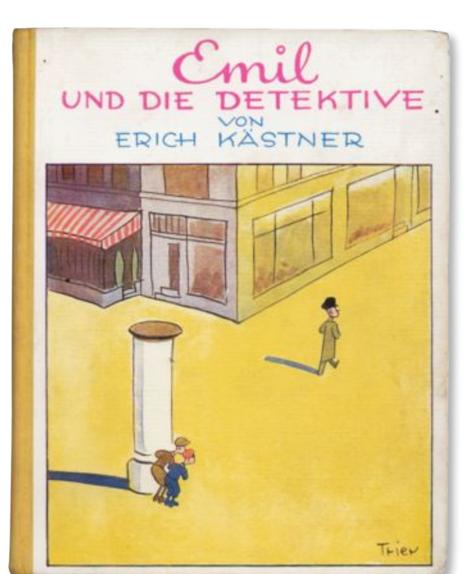




Top: Egon Erwin Kisch. *"Classical Journalism"* (1923). Illustration: George G. Kobbe. **Left:** John Dos Passos. *The 42nd Parallel* (1930). Cover: Georg Salter. **Opposite:** *Erich Kästner. Emil and the Detectives* (1931). Illustration: Walter Trier.

“Democratic Germany had every chance to become a model incubator for an ideal global culture.”

legendary figures like John Heartfield, Olaf Gulbransson, George Grosz, Frans Masereel, Lucian Bernhard, Jan Tschichold, Georg Salter, and E. R. Weiß, to name just a few. Those few alone would be astonishing, considering their significant output. But next to them here, for the first time, we find an entire bevy of talented names that not even experts of the twenties have ever heard of. One invaluable merit of the meticulous research done by this book's contributors is that they've set the record straight and brought art-historical justice to an entire generation. Berlin, the Menschenwerkstatt (“people factory,” as Heinrich Mann called it in 1920), was a magnet for talent from all over Europe, even more so than we had previously thought. No computers existed to help out designers back then, but then it's also true that no computer has yet been able to match the signature styles of such artists, not to mention their unique handwriting. It was all done by hand: letters were drawn by hand before they were cast in lead, collages were assembled with scissors and glue, lithograph illustrations were laboriously inserted amid the already lengthy printing process, and embossing plates were carefully filed down. The things designers pulled off with what we now consider fairly primitive techniques is simply breathtaking. And because everything depended on the manual abilities of these book artists, many of their cover and jacket designs exude the freshness of all highly original graphic work. The book arts constitute a wide-open window into the important movements of the time: expressionism, realism, new objectivity, constructivism, photography, and art deco were points of reference, but most designers turned the book into something quite unique, something truly worthy. To play on the German term, the concept of angewandte Kunst could be countered with the rhyming idea of anverwandte Kunst—contemporary art isn't “applied,” it's “relational”: it appropriates and often playfully transposes things into new, never-before-seen works. It's often called concept art, but the one thing it can't be called is miniaturized painting. Book jackets cannot be separated from the texts—the stories around which they're wrapped, and to which they draw our attention. This book is a monument to the breadth and variety of intellect that “Weimar culture” fostered. This specific label is better than the more neutral idea of “twenties culture,” as it better captures the stimulating, provocative, and utterly indispensable impact of the first German republic. This publication proves that democratic Germany had every chance to become a model incubator for an ideal global culture. It had so many spirited, courageous publishers, so many original perspectives, and was so open to dealing with any and all issues! The speed with which a liberal, enlightened, internationally minded spirit made itself heard—if not outright prevailed—after the fall of the German Empire always seems like a miracle. From the debates surrounding socialism to women's lib and youth issues, from politically engaged travel journalism to the “Jewish question,” from architecture to urban planning to film—this book reflects the freewheeling, curious mindset of the time.



“The book arts constitute a wide-open window into the important movements of the time: expressionism, realism, new objectivity, constructivism, photography, and art deco, but most designers turned the book into something quite unique.”

Additionally, the biographies of its authors, publishers, and book designers speak to the “irretrievable” spirit of the age. There was no going back after January 30, 1933, once most of this culture was trampled and burned, its creators persecuted or driven out of the country. Everything gathered, researched, and lovingly brought to light herein might from a distance look like just another “special collection.” In reality, it is a monument to the sense of what was possible in the better Germany that existed between 1918 and 1933. Looking at this monument, who can help feeling quiet and wistful, saddened by such an auspicious beginning that was denied the chance to progress?



The Book Cover in the Weimar Republic
Jürgen Holstein
Hardcover, 452 pp.
$ 69.99 / € 49.99 / £ 44.99



Taking Over the World
In *The Great Dictator,* Hynkel invades Osterlich with 200 tanks, 50 armored cars, and 500 machine guns behind him.



The Great Impersonator

For the first time ever, the Chaplin family opened their vast archives: out comes, after three years of digging, the most comprehensive illustrated biography to date

Totalitarian Tramp

Through archival material and oral history, Paul Duncan traces the making of Charlie Chaplin's Hitler parody



In 1931, Charlie Chaplin traveled to Berlin as part of his world tour to promote City Lights, where he was met with anti-Semitic hostility. Chaplin was not Jewish, but rigorously refused to correct rumours that he was. He believed that such denial played into the hands of anti-Semites.

March 10, 1931 /Jewish Telegraphic Agency: Charlie Chaplin was the victim today of an anti-Semitic demonstration held outside the Adlon Hotel. A crowd of Hitlerists collecting there and shouting abuse against the "Jewish comedian." The demonstrators were finally driven off by the police.

January 30, 1933: *Hitler became chancellor of Germany.*

March 22, 1933: *Dachau concentration camp opened. Heinrich Himmler, chief of police of Munich, described it as "the first concentration camp for political prisoners."*

March 24, 1933: *Hitler secured powers that made him a virtual dictator. He proclaimed the Nazi Party the only political party permitted in Germany.*

January 31, 1935 / *Hollywood Reporter*: The latest motion pictures to come under the Nazi ban are all the Charlie Chaplin productions. The reason given for the ban by the censors is that Chaplin is not "Aryan."

In the spring of 1936 Chaplin and Paulette Goddard sailed to the Far East. They married in Canton, China, in March 1936. For the rest of 1936 and throughout 1937 Chaplin worked on a story set in Bali, an adaptation of the novel Regency, *and* Stowaway.

In mid-April, writer Konrad Bercovici visited Chaplin.

Charlie Chaplin: The conversation turned to the growing seriousness of the Nazi movement in Europe and America. Bercovici remarked that I ought to make a comedy about it. I told him that Mr. [Alexander] Korda had made the same suggestion early in 1937. Hitler having the same moustache as the Tramp, I could play both characters. I did not think too much about the idea then. Then it suddenly struck me. Of course! As Hitler I could harangue the crowds in jargon and talk all I wanted to. And as the Tramp I could remain more or less silent.

A week later, Bercovici visited Chaplin for a night and read to him notes he had written for a Hitler film.

Bercovici Notes: Charlie, barber or paper-hanger, has a fight with some SS men and is thrown in a [concentration camp]. Escapes from there wearing a military coat. Taken for Hitler whom he resembles. He runs away, they run after him and "Heil" him. He leads them, now grown to an army, towards the Austrian border. Meanwhile, the real Hitler has gone out incognito to commune with his soul. The guards of the [concentration camp] looking for their prisoner come upon him and give him a good clubbing and arrest him despite his protests that he is the real Hitler.

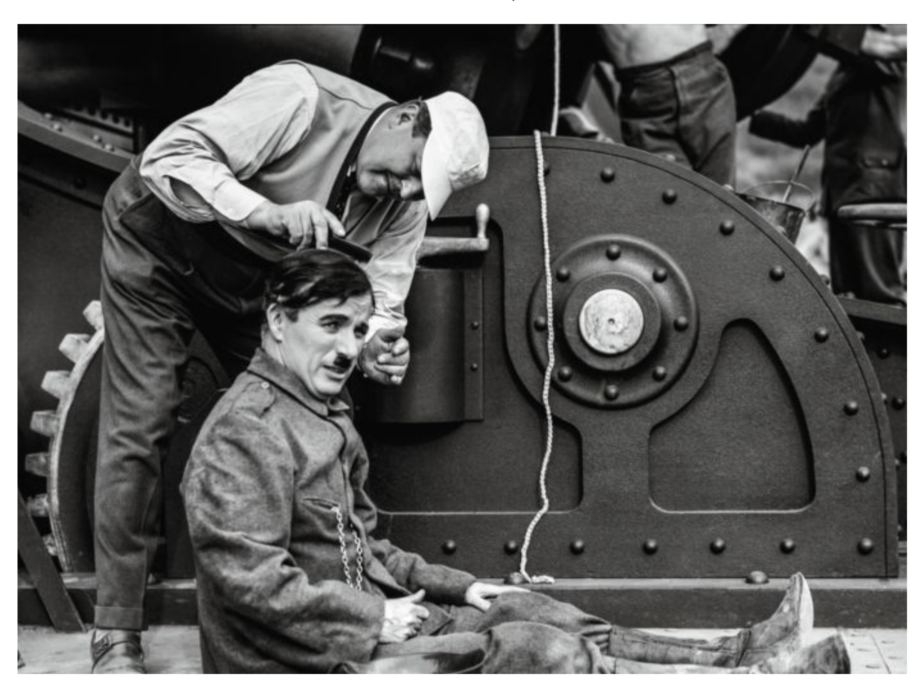
Chaplin returned to Beverly Hills at the end of July, and continued working on the script, assisted by writer Dan James.

November 9, 1938: *The Nazis coordinated attacks throughout Germany and Austria, destroying 7,500 Jewish shops and burning 400 synagogues. Ninety-one Jews were murdered and over 25,000 deported to concentration camps.*

*The next day, Chaplin registered a 32-page script for copyright—*The Dictator *was the story of "A little fish in a shark-infested ocean." As the script developed, Chaplin evolved a mistaken identity plot between the dictator Hynkel and a Jewish barber.*

Charlie Chaplin: The mistaken-identity plot is secondary. Its main structure is par-

Top: Playing off their comparable moustaches, the press depicted *The Great Dictator* as "Chaplin versus Hitler."
Bottom: Makeup artist Ed Voight arranges Chaplin's hair between takes.



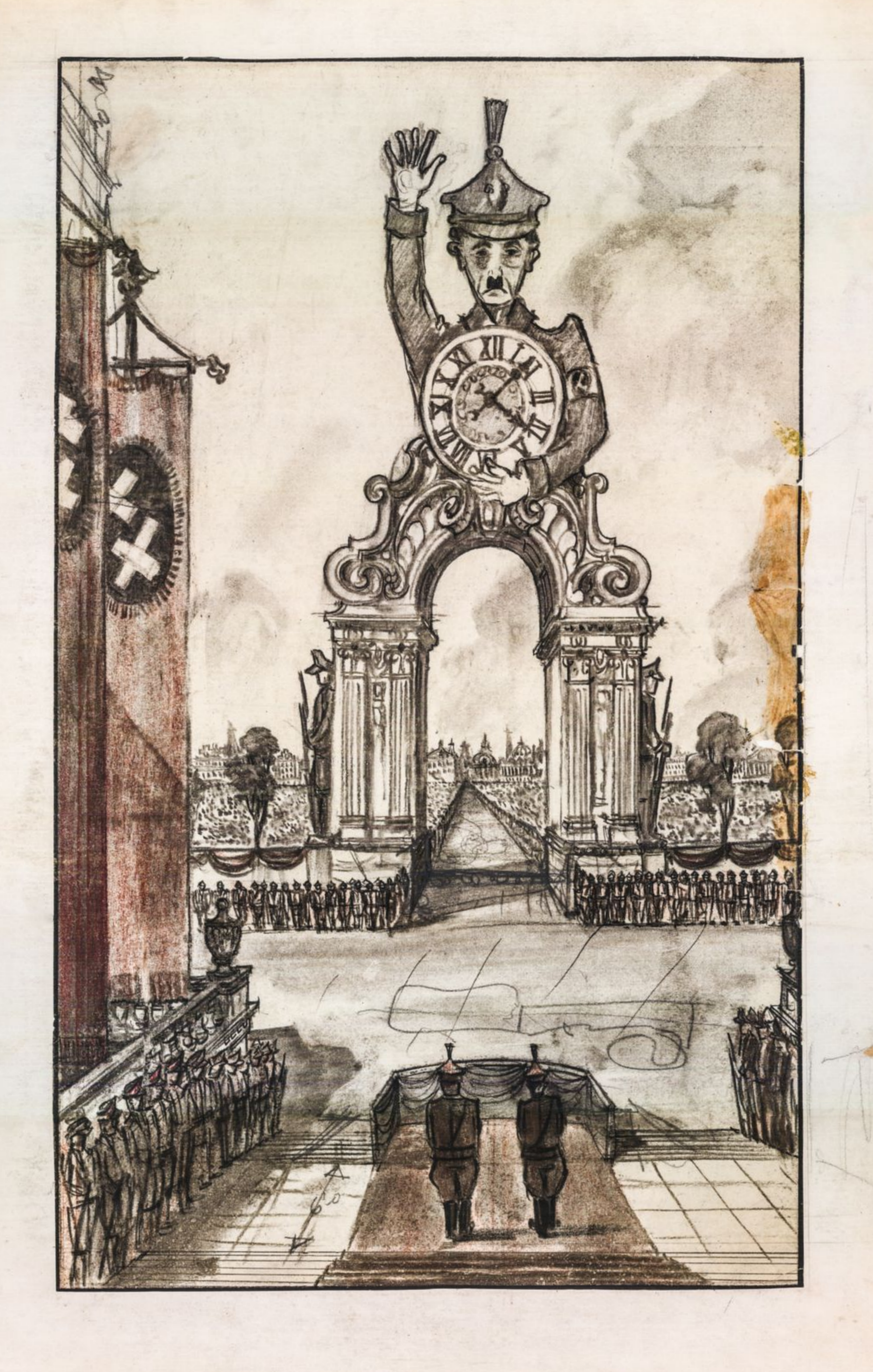


“It suddenly struck me. As Hitler I could harangue the crowds in jargon and talk all I wanted to. And as the Tramp I could remain more or less silent.”

—Charlie Chaplin

Shadows of Truth

Adenoid Hynkel, the Phooey of Tomainia, the “great” dictator mid rant.



allelism—the life in the ghetto among simple people compared with the life in the palace among the pretentious maniacs, gangsters, and power-mongers.

As the new Ptomainian dictator, Hynkel gives a speech that is broadcast around the world: "Adenoid Hynkel Schlitz Helkaselza Budweiser hanheiser Blatz! [microphones all bend backwards so great is the wind] Lieberwootz saukraut Heinz weiner schnitzel! Hauser, grauser, mauser, fauser! Schultz! [swallows a small microphone]."

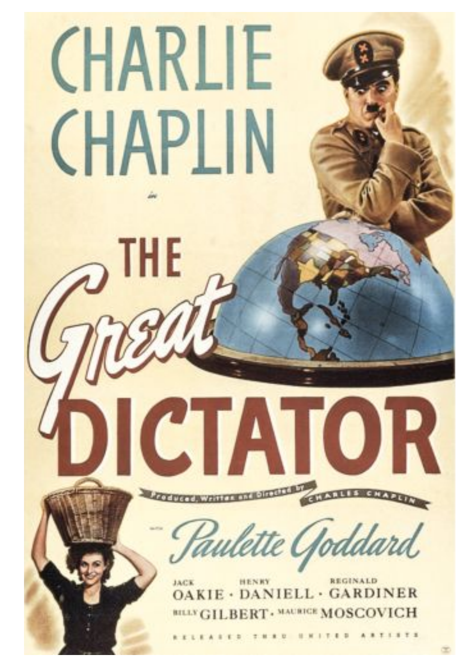
Hynkel also invites Benzine Gasolini, il Digaditchi of Bacteria (later Benzino Napaloni) to his palace—they both want to invade Ostrich. As Hynkel parades his troops Gasolini brags that he has aero-marine tanks - flying tanks that also go underwater. In response to this, Hynkel arranges a live television feed to show off his fleet of flying battleships. At each meeting Gasolini always comes out on top. Matters come to a head at the buffet table during the ball.

"I don't give a damn if Hitler's furious. He can't be any worse than he is, can he?" —Charlie Chaplin

Script Note: The food, piled on the table like a mountain range, suggests to the dictators the terrain of the Ostrich border. They begin military manoeuvres using bits of food to represent armies. Sausages stuck in potato salad are cannons. Large sausages are Big Berthas. Lobsters are tanks, olives are shells. The demonstration starts peaceably but ends in violence with the throwing of pies.

On April 19 Chaplin wrote gags for the palace scenes, including one where food is presented in the shape of globes and maps of Europe. The following day, Chaplin transformed this idea into Hynkel picking up the globe in his office and performing a balloon dance with it. With each revision of the scene, Chaplin expanded the description until it filled three pages of detailed choreography and technical notes. The fluidity of the dance was achieved by using wires to lift Hynkel, and by filming some of the movements backward.

The British Foreign Office was worried that Chaplin, a British subject, would cause problems with Germany and Italy. The consulate in Los Angeles monitored the situation.



Opposite: Sketch by J. Russell Spencer for scene between Hynkel and Benzino Napaloni, who engage in a game of dictatorial one-upmanship. Napaloni points out that Hynkel's clock is two minutes slow. **Top:** Poster juxtaposing Hynkel with the plucky Hannah, a character in the Jewish ghetto. **Bottom:** Hynkel performs a balletic dance with the globe accompanied by Richard Wagner's prelude to Lohengrin. Wagner was Hitler's favorite composer.

May 17, 1939 / British Consulate, Los Angeles, Letter to Foreign Office, London: We have had some personal conversation with [Chaplin] and find that he is entering into the production of *The Dictator* with fanatical enthusiasm. His racial and social sympathies are with classes and groups which have suffered most in the dictatorship countries. The directness of his attack would seem to be, to him, the picture's only motive and reason. Mr. Chaplin recognizes quite frankly that possibly only in the United States will he be able to show his film, and that even here representations will probably be made which will limit the field of distribution to him. He thinks it possible that the [Breen] Office will refuse to pass the film, but he is determined to distribute it, if necessary, without recourse to the distributing organization with which he is associated or any other.

Dan James: Jewish producers in Hollywood told him, "Look, Charlie, you're going to make it terribly hard for our people over there. You're going to make Hitler furious." Charlie said, "I don't give a damn if he's furious. He can't be any worse than he is, can he?" They [said] that this was a disaster, not only for the Jews but for American foreign policy. Charlie was beginning to get scared. Roosevelt got word of this and sent Harry Hopkins, his closest advisor, to talk to Charlie. Hopkins said, "Look, Charlie, the president is all for this. You don't have to worry about the [distributors] boycotting this. He'll see that this will be released. He feels that this is a very important thing and that you must go ahead and not listen to any of these people who are trying to discourage you."

"More than ever now the world needs to laugh." — Charlie Chaplin

The film was registered as The Great Dictator *on June 23, but Chaplin also registered* The Two Dictators, Dictamania *(both July 25), and* Dictator of Ptomainia *(August 7).*

One of the running gags in the palace sequences was the testing of inventions that do not work. Professor Spittenkoff demonstrates his new invention, the personal inflatable blimp.

In one version of the scene, Hinkle decides to test the blimp himself, which results in a madcap ride through the palace, terrifying his wife, and a flight over the city rooftops. In another script, the sequence ends with Hinkle being lassoed by the American ambassador. Chaplin's method was to write several versions of the sequence at the same time to see what worked.

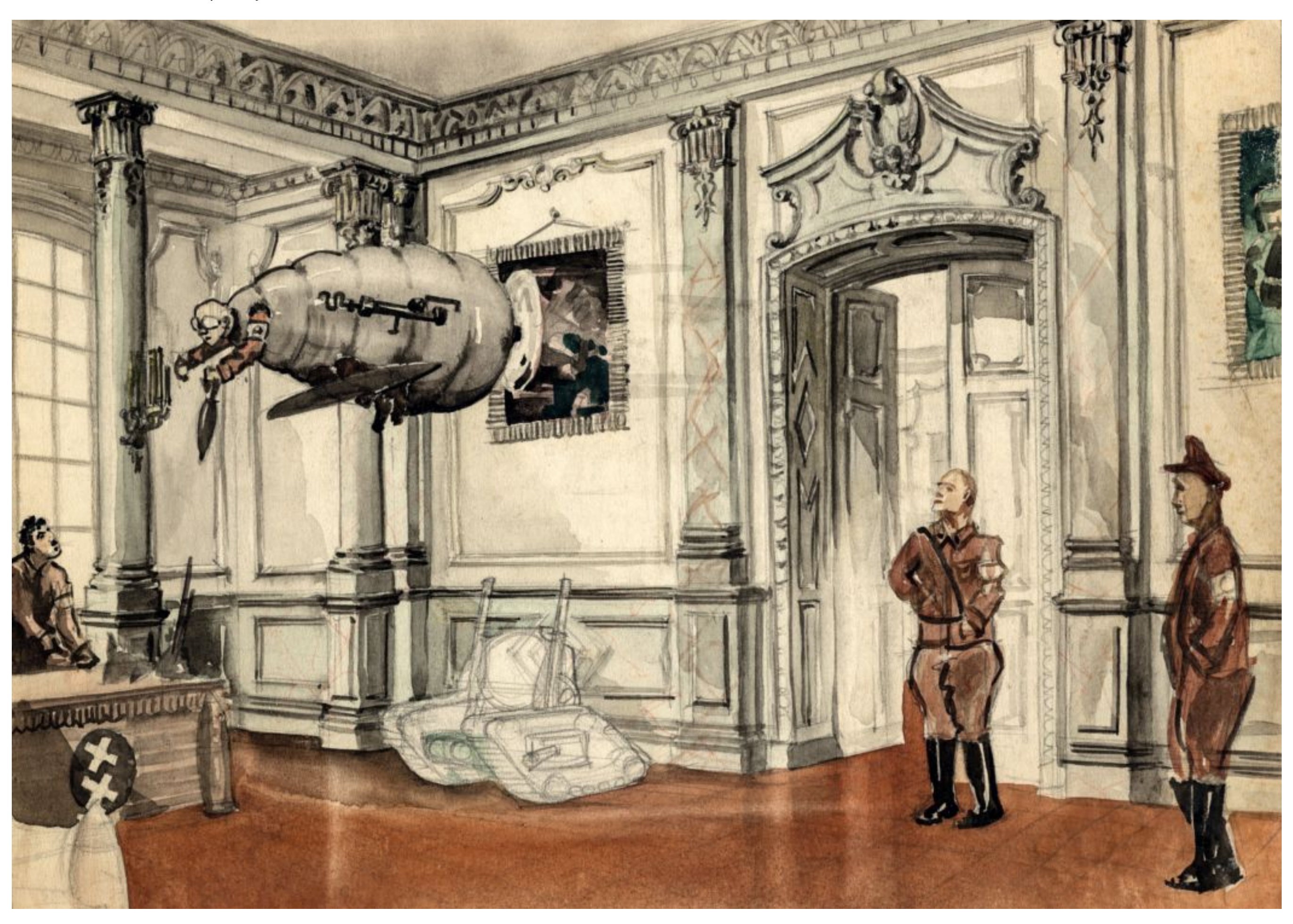
Chaplin assembled his sequences to make a full script on July 13, and ordered the construction of a two-acre ghetto street set.

Costume, makeup, and sound tests occurred throughout August.

Ted Tetrick: When we were making fittings, Charlie never wore a moustache. When we had a final fitting for the uniform in the spaghetti-throwing scene, the people from Western Costume remarked on how much he looked like Hitler. Charlie spun around and said, "Hitler looks like me!"

On August 31, screen tests were started (Chaplin sought Jewish actors who could speak Yiddish for the ghetto residents), and copies of the script were made.

Bottom: In another sketch by J. Russell Spencer, Professor Spittenkoff demonstrates his new invention, the personal inflatable blimp, to Hynkel. **Opposite, top:** The famous nonsense speech was first filmed on location in Girard. **Opposite, bottom:** The production crew studied newsreels of Hitler's speeches to help design the set for the speech. This sketch of the "Sports Palast Set Up" shows how they could represent large crowds by filming 300 people at a time in different positions until the whole hall was filled. This idea was dropped, and Chaplin changed the speech to an exterior location. This sketch explicitly refers to "Hitler."



September 1, 1939: Germany invaded Poland.

September 3, 1939: France and Britain declared war on Germany but took no immediate military action.

After three days of rehearsals on the ghetto set, Chaplin began shooting on September 9. His first scene as the dictator was the nonsense speech, filmed on December 5.

Dan James: He said to let the camera keep rolling, and he perform[ed] for 700 feet of film. The temperature was over 100 [degrees Fahrenheit] out there. He would do this interminably, and then between setups he would entertain the extras. At the end of the day he would be totally drained. His face would have a grayish pallor. He would be sweating from every pore, a towel wrapped around his neck, and fall into the limousine, and we'd say, "My God, I wonder if he'll be here tomorrow morning." But [the next morning] there he was. Extraordinary endurance.

May 10, 1940: *Germany began invasion of Belgium, the Netherlands, and France.*

Charlie Chaplin: More than ever now the world needs to laugh. Laughter is a safety valve for our sanity.

From June 23, Chaplin spent a week shooting scenes and writing the final speech. Four takes of the final speech were made on June 28, and then another four on July 1. Chaplin completed filming on July 9 and continued the editing process. He made the final cuts on October 10.



Charlie Chaplin: *The Great Dictator* was booked to play two theatres in New York, the Astor and the Capitol. *The Great Dictator* opened at the Capitol [on November 15] to a glamorous audience who were elated and enthused. A young New York scion asked me in a benign way why I was so anti-Nazi. I said because they were anti-people. "Of course," he said, as though making a sudden discovery, "you're a Jew, aren't you?" "One doesn't have to be a Jew to be anti-Nazi," I answered. "All one has to be is a normal decent human being."

SPORTS PALAST SET UP. "B of B"
LONG SHOT TOWARDS HITLER
MASK IN CAMERA EXPOSING BLOCK OF 300 PEOPLE.
LIGHTS
BLACK CLOTH WALLS
DRAPE BACKGROUND
HITLER
WHEELED HIGH GALLERY ROSTRUM
WHEELED ROSTRUM WITH SEATS
"FLOOR MARKED WITH VARIOUS POSITIONS OF SQUARES OF SEATS
BLOCK OF SEATS TO MOVE
FIXED CAMERA



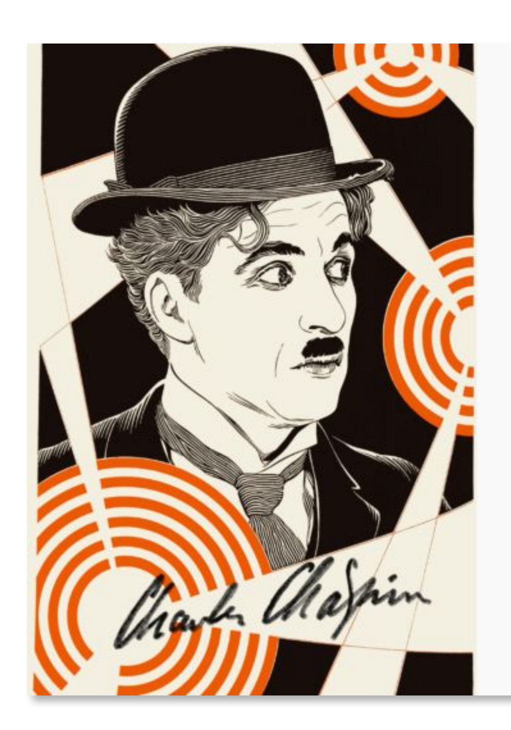
“The costume people remarked on how much he looked like Hitler. Charlie spun around and said, ‘Hitler looks like me!’”

Public Image
Hynkel’s schedule is so full he only has a few seconds to satiate his vanity.

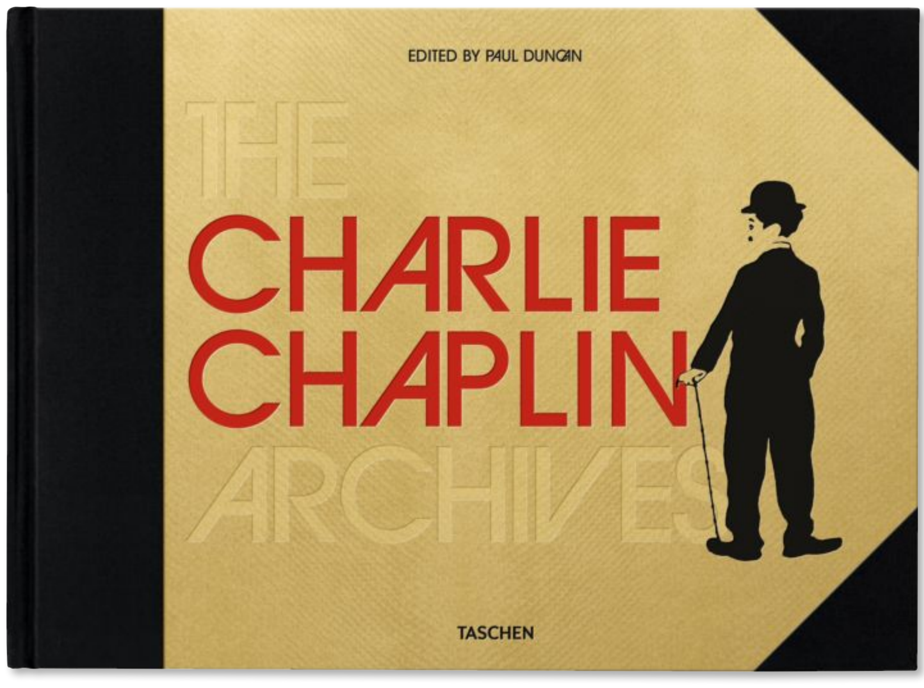
Brilliance in a Bowler Hat

This first print run of 10,000 copies includes a precious 12 frame strip from *City Lights* (1931), cut from an original 35 mm print in Chaplin's archives

Three years in the making, and leaving no document unturned in the vast Chaplin archives, this XL tome follows the making of every one of Chaplin's films. Featuring personal letters and memos, sketches, storyboards, posters, on-set photos, and oral history from Chaplin and some of his closest collaborators, it reveals the impromptu invention as well as the meticulous planning that together made Chaplin the first international film star.







XL

The Charlie Chaplin Archives
Quarter-bound hardcover
with original film strip, 560 pp.
$ 200 / € 150 / £ 135

UNDRESS FOR HISTORY, PLEASE

The evolution of an icon—50 years of Pirelli Calendar



Peter Lindbergh's 2002 edition, photographed in Paramount Studios in Hollywood, featured a number of well known actresses in a seductive throwback to Hollywood's golden days. Model: James King



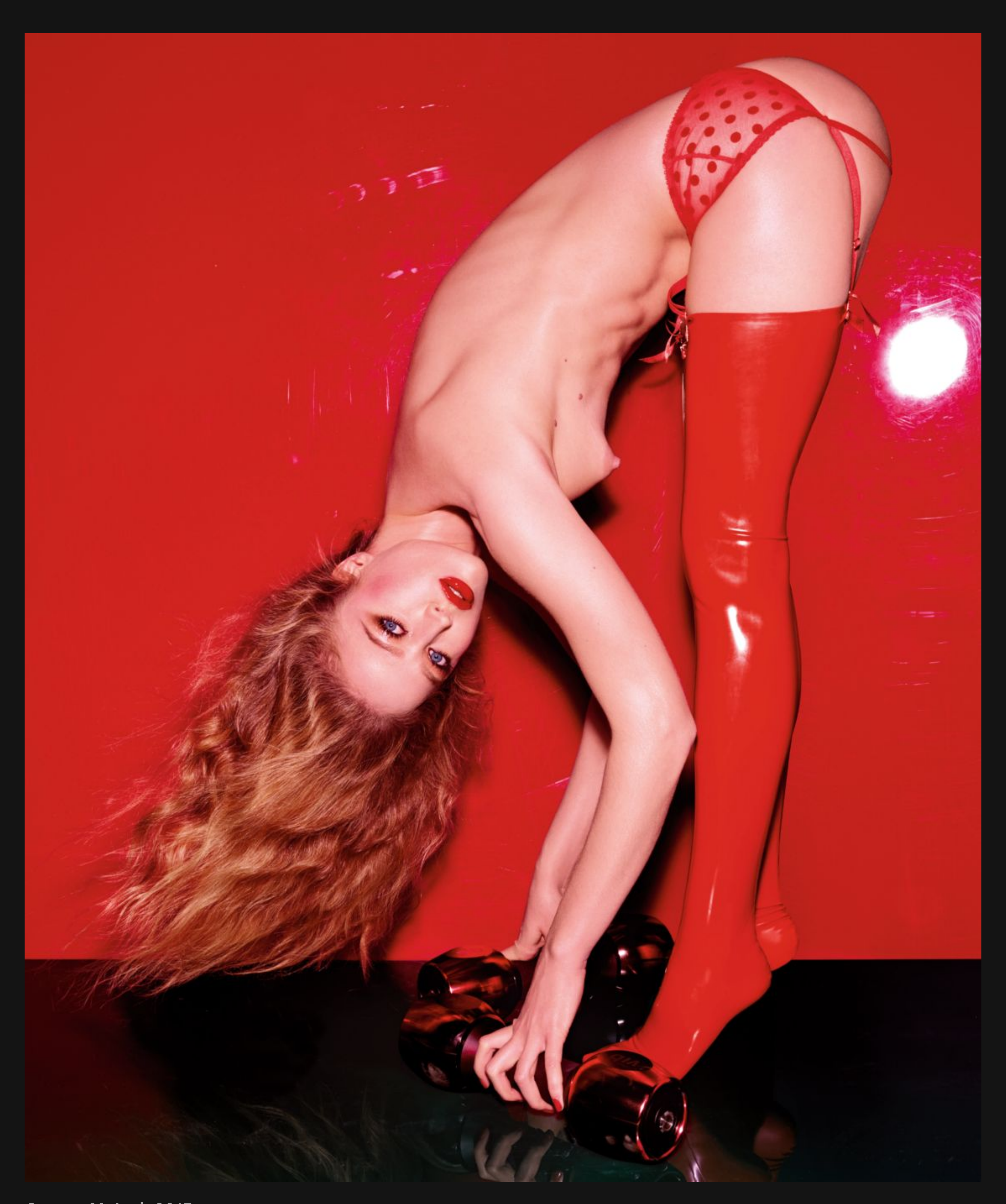


Herb Ritts, 1994
Derek Forsyth returned to his role as the calendar's creative director in 1994, after a twenty-year hiatus. He recognized the calendar's ever-growing competition and persuaded Pirelli to work with the leading models of the moment for the shoot in the Bahamas. Model: Cindy Crawford

"The Pirelli Calendar — arguably the world's most titillating way of keeping track of time." *— Vogue*

Brian Duffy & Allen Jones, 1973
The shoot was designed as a modern take on an old-fashioned pin-up, inspired by the work of Alberto Vargas.





Steven Meisel, 2015
The fetish-themed calendar was styled by Carine Roitfeld. She remarked “Sometimes, to show a bit of fashion is even more sexy than to be totally naked.”
Model: Raquel Zimmermann

“For me the Pirelli Calendar stands for women: embracing them-selves, embracing their body, being comfortable and strong.”

— Isabeli Fontana



Herb Ritts, 1999
Ritts used each calendar month to represent a different decade, from the Belle Epoque to the end of the 20th century. Model: Michele Hicks



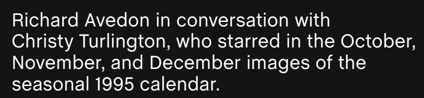
Nick Knight, 2004
Knight constructed narratives for each month based on the most intimate sexual fantasies of eminent women. Model: Esther de Jong



Richard Avedon, 1995
Avedon created bold, dynamic images to represent
the four seasons. Model: Nadja Auermann

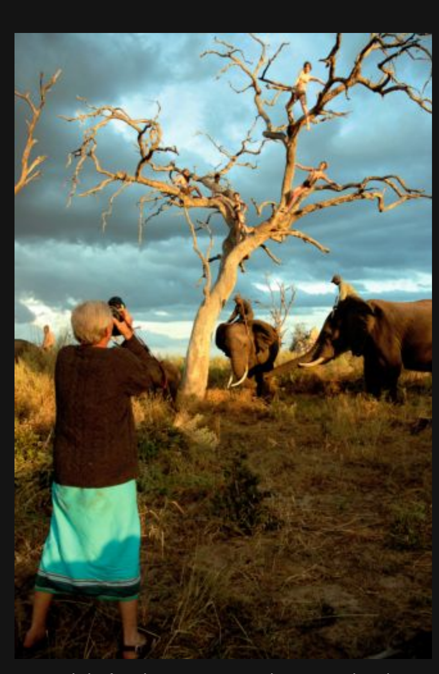


Herb Ritts captures a heavenly composition for the 1994 calendar with supermodel Cindy Crawford on Paradise Island in the Bahamas.



Richard Avedon in conversation with Christy Turlington, who starred in the October, November, and December images of the seasonal 1995 calendar.





Models for the Peter Beard 2009 calendar traveled to the Okavango Delta in Botswana to brave shots perched upon treetops and wild elephants.





Patrick Demarchelier photographs Michelle Buswell on the beach in Rio de Janeiro for the 2005 calendar.

Fashion photography power-duo Mert Alas & Marcus Piggott photograph Karen Elson on a speedboat off the Cap d'Antibes in 2005.



Mario Testino on shoot in the Naples area for the 2001 calendar.

The notoriously exclusive Pirelli Calendar, featuring glamorous shots of beautiful women, was first published in 1964. Reserved for important clients and VIPs, the calendar has since grown into a legend of its own, showcasing the beauty of models such as Alessandra Ambrosio, Gisele Bündchen, Naomi Campbell, Laetitia Casta, Cindy Crawford, Penélope Cruz, Milla Jovovich, Heidi Klum, Angela Lindvall, Sophia Loren, and Kate Moss.

In celebration of the 50th anniversary of the now-legendary institution that is the Pirelli Calendar, TASCHEN brings you a retrospective volume reproducing the complete calendars, photographed by Richard Avedon, Peter Beard, Patrick Demarchelier, Nick Knight, Karl Lagerfeld, Inez van Lamsweerde and Vinoodh Matadin, Annie Leibovitz, Peter Lindbergh, Sarah Moon, Terry Richardson, Herb Ritts, Mario Sorrenti, Bert Stern, Mario Testino, Bruce Weber, and many more.



Nick Knight takes a shot for his 2004 calendar which featured futuristic images inspired by women's own fantasies.





Herb Ritts with Chandra North, the turn-of-the-century muse in his 1999 calendar through the ages.

Peter Lindbergh photographs a scantily clad Kiera Chaplin for the 2002 Hollywood edition.



Limited edition of 1,000 copies, reproducing the complete calendars

Bonus features include rarely and never-before-seen behind-the-scenes images of the shoots, the unpublished 1963 calendar, and a selection of "censored" shots deemed too risqué by the editors of the time.

With an introduction by Philippe Daverio and an interview with art directors Derek Forsyth and Martyn Walsh.

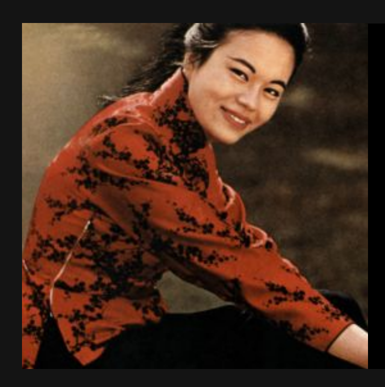
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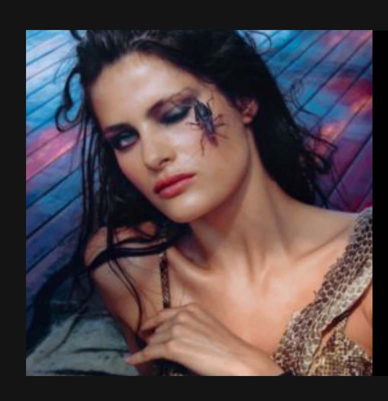
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1963

TERENCE DONOVAN



2009

PETER BEARD



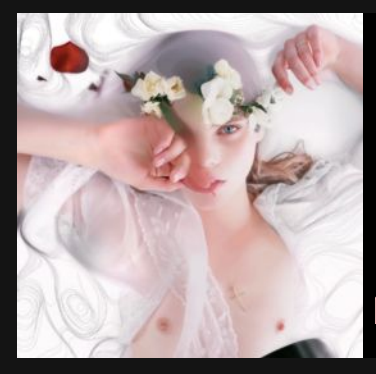
1984

UWE OMMER



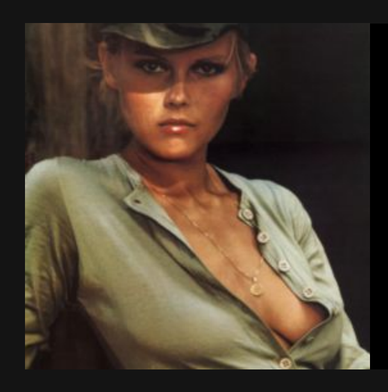
2006

MERT ALAS & MARCUS PIGGOTT



2004

NICK KNIGHT



1974

HANS FEURER



1986

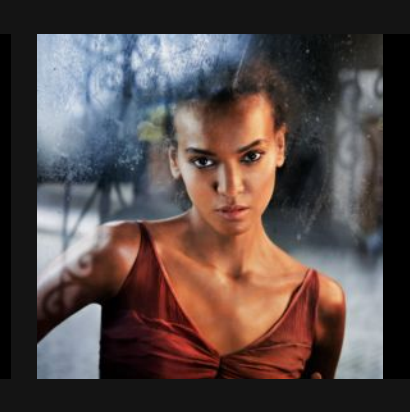
2014

HELMUT NEWTON



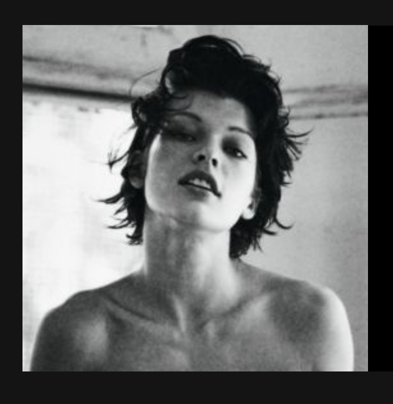
1996

PETER LINDBERGH

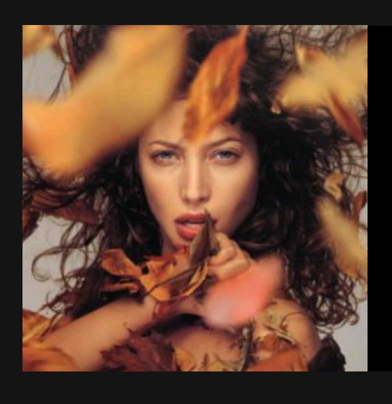


2013

STEVE MCCURRY



1998
BRUCE WEBER



1995
RICHARD AVEDON

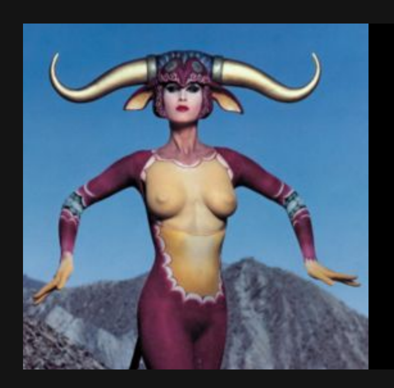


1965
BRIAN DUFFY

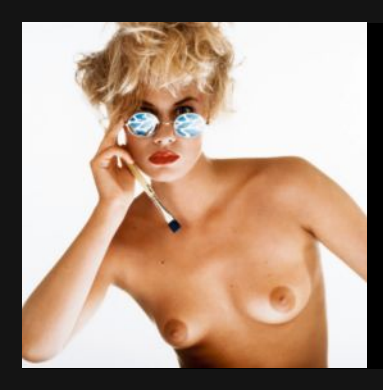


2010
TERRY RICHARDSON

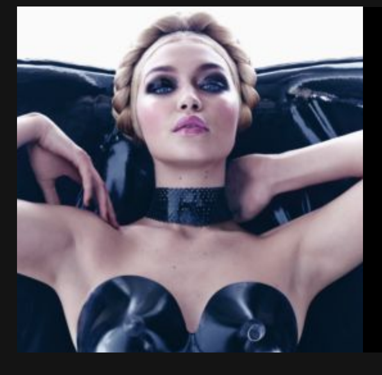




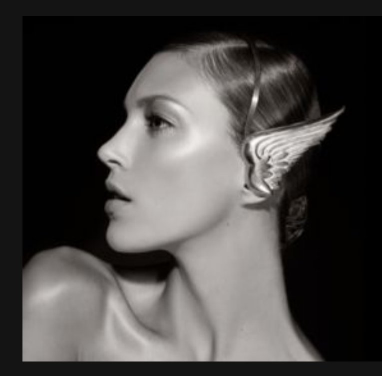
1992
CLIVE ARROWSMITH







2015
STEVEN MEISEL



2011
KARL LAGERFELD



XL

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Pirelli—The Calendar.
50 Years And More
30 x 30 cm (11.8 x 11.8 in.), 576 pp.
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A new life-form in its own right? Lena Herzog captures the uncanny sculpture-creatures of Theo Jansen

SCULPTURAL SPECIES



The Beauty of the Beasts

By Lawrence Weschler

I've come to think of Theo Jansen as a cross between Leonardo da Vinci and Don Quixote. Leonardo for the wide-ranging aspiration and sheer protean inventiveness of the whole enterprise—the avid facility at drawing, the leapfrogging scientific bent of mind. And Don Quixote for the sheer over-the-top ambition and vision and knight-errant nobility of the project—for, if this wasn't a case of dreaming the impossible dream, I don't know what is. He's a fetching, immensely congenial fellow, a wry enthusiast, a tall clean gleam of a man and still quite youthful looking despite being over 65 years old. When I went over to Holland to meet him, we sat on a bench along the wind-swept promenade overlooking -Scheveningen beach, on the northwest cusp of The Hague. Down below, bulldozers raked the sand, combing the dunes back into acceptable shape after a spate of recent autumn squalls, as winter clouds went whipping by above.

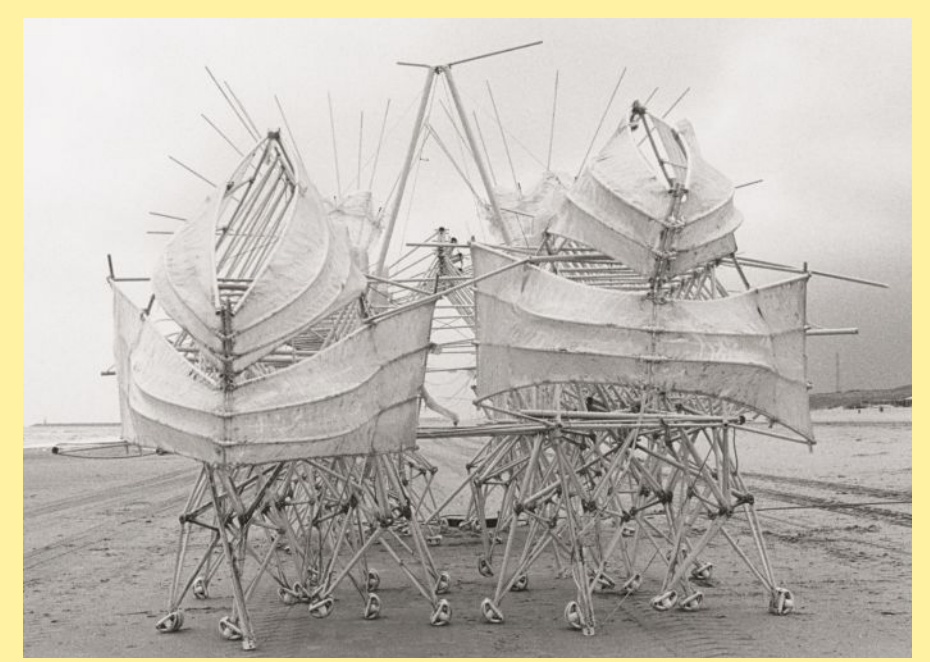
"If this wasn't a case of dreaming the impossible dream, I don't know what is."

Jansen pointed south toward the somewhat more remote stretch of beach where he puts his steadily evolving plastic-pipe beasts through their paces each summer, and then just up north to where, as it happened, he himself had been born, in 1948, the youngest of 11 children. His earliest memories include the way his father and older siblings would all set off for various jobs each morning, and how he used to love fashioning lenses out of clock faces and other stray panes and then playing with light refractions on the ceiling while lolling in the bathtub. At school, he was good in geometry, but was especially entranced by the prospect of flight, and hoped one day to be a pilot.

He proved a somewhat lackadaisical student at the University of Delft, where he majored in physics while immersing himself primarily in "hippie-type" extracurricular activities, such as music-making. Even his conventional studies were less than wholly conventional: assigned to study the electrical conductivity of copper, he instead documented the feedback loops of sound provoked by tapping copper pipes, instances of the then nascent (and still decidedly suspect) chaos theory. "They didn't know quite what to make of me, nor I of them: I was being trained to be an engineer," he says, "but the longer I studied, the less I could see myself working as a robot for Philips Electronics, or some such."



Above: Fence, study of parts, Ypenburg, outskirts of Delft, Netherlands. **Left:** *Animaris Gubernare* in motion). **Opposite:** A young boy admires *Animaris Plaudens Vela*.



He left school after seven years, married though without a degree, and held a series of odd jobs, including as an assistant with the medical faculty of the University of Rotterdam. But when that first marriage dissolved in 1975, he decided to give himself over completely to art.

A series of his landscape paintings enjoyed a certain success, but his heart was still in the clouds. In 1980, tinkering away, he fashioned a lightweight lens-shaped helium-filled free-floating UFO that was 15 feet in diameter, complete with dangling spooky-sound emitter, which he and a group of friends went on to launch into the skies over Delft one blustery afternoon, provoking an immensely satisfying *War of the*

“They really do appear to be alive. Purposeful, resolute. They don’t fall into the uncanny valley that afflicts so many other robotic assaults on the absolutely lifelike… they almost seem to evince a *soul*.”

The New York Times Magazine




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AUTOMATIC

Worlds–like panic stricken response among the population at large, the police careering in hot pursuit. After that (and the brief rush of notoriety that ensued), he was ruined for any conventional painterly practice. The following year he invented a painting machine—a sort of mammoth wall-sized ink-jet printer, only it was paint-jet and what it printed onto the wall in question was a life-size version of whatever three-dimensional object one put in front of it. Within a few years of that, he'd had his vision of the Strandbeests, lumbering away down the beach, saving the world. The idea hadn't just risen out of nowhere. Jansen had been thinking about virtual life-forms of one sort or another for several years already, ever since reading the English evolutionary biologist Richard Dawkins's 1986 bestseller, *The Blind Watchmaker*. "That book had an enormous impact on me."

"Spectacular, mechanical, philosophical beauty all rolled up in the talents of a man who is both artist and artisan in the broader sense of both words."

— Forbes

Theo Jansen adjusts one of the many joints connecting the plastic pipes of the Strandbeests.

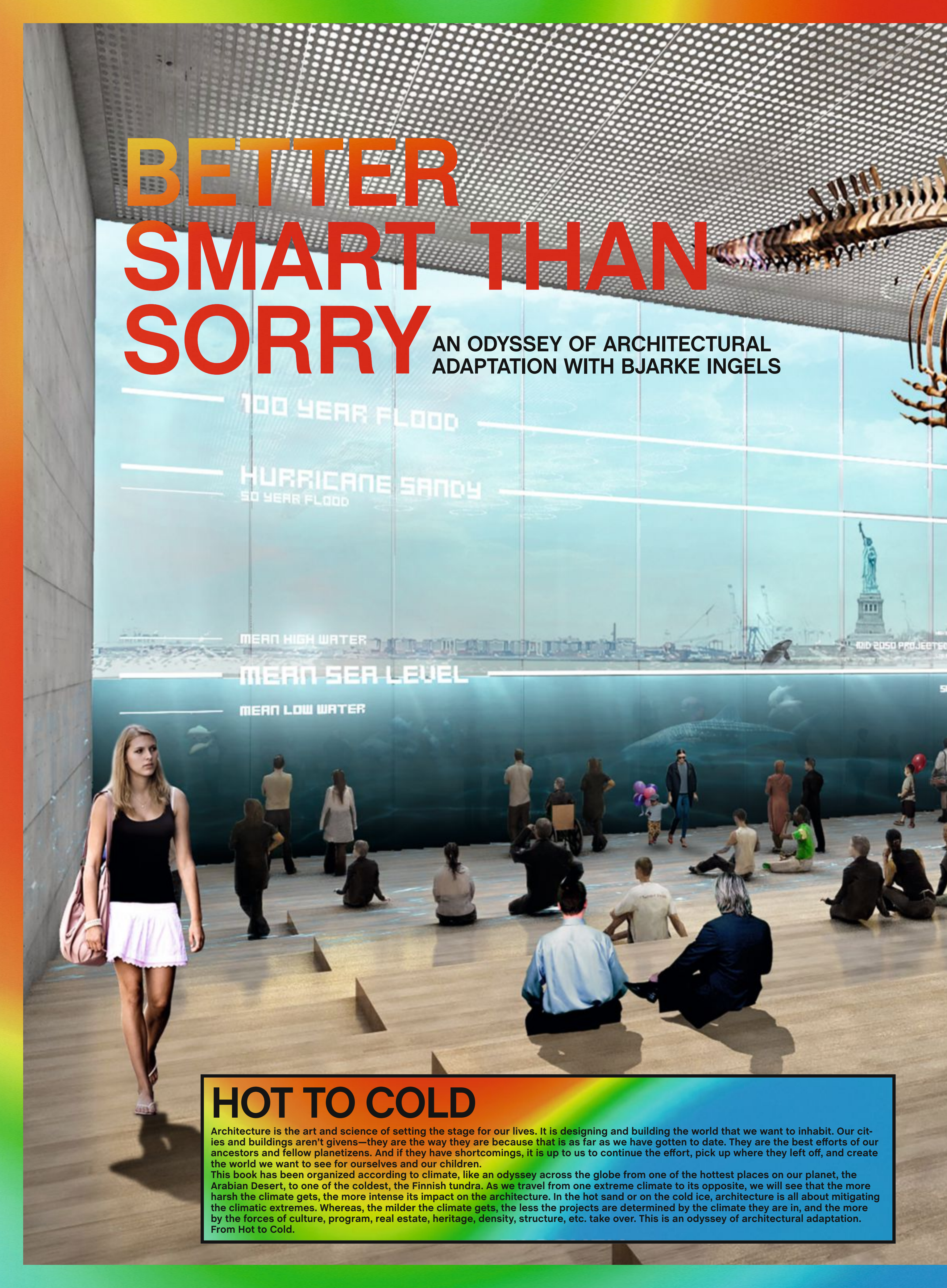
He decided to concoct a walking algorithm; he'd long been interested in walking, which is to say, continually stumbling forward in such a way that one catches oneself before tumbling completely. "In its essence," Jansen elaborated, "walking is simply constantly changing your shape in such a way that you move forward." Jansen set himself the arbitrary (though to him quite obvious and incontrovertible) rule that he would not deploy any technology beyond PVC or rubber tubing: no electronic timers or counters or crankshafts—his was a sensibility pitched to a preference for the resolutely analog in the face of the ever more digital.

The calibrations and recalibrations took years, across generation after generation of new Beest-types and fresh experiments out on the beach. The effect is entirely uncanny—or perhaps just the opposite: canny as they come. There is nothing whatsoever icky about the Strandbeest in its resolute advance: in fact, on the contrary, it is almost a pure expression of awwwww. It is cute, adorable, and it veritably commands the admiration and affection it seems to call out for. Watching the striding Strandbeests, we can't help ourselves: our hearts become lodged in our mouths. But does that say something about them, or about us?

"Oh," Jansen responds, without a moment's hesitation. "It is obviously them: they are very much alive."



Lena Herzog. *Strandbeest. The Dream Machines of Theo Jansen*
Hardcover with 3 foldouts, 328 pp.
$ 59.99 / € 39.99 / £ 34.99



BETTER SMART THAN SORRY

AN ODYSSEY OF ARCHITECTURAL ADAPTATION WITH BJARKE INGELS

HOT TO COLD

Architecture is the art and science of setting the stage for our lives. It is designing and building the world that we want to inhabit. Our cities and buildings aren't givens—they are the way they are because that is as far as we have gotten to date. They are the best efforts of our ancestors and fellow planetizens. And if they have shortcomings, it is up to us to continue the effort, pick up where they left off, and create the world we want to see for ourselves and our children.

This book has been organized according to climate, like an odyssey across the globe from one of the hottest places on our planet, the Arabian Desert, to one of the coldest, the Finnish tundra. As we travel from one extreme climate to its opposite, we will see that the more harsh the climate gets, the more intense its impact on the architecture. In the hot sand or on the cold ice, architecture is all about mitigating the climatic extremes. Whereas, the milder the climate gets, the less the projects are determined by the climate they are in, and the more by the forces of culture, program, real estate, heritage, density, structure, etc. take over. This is an odyssey of architectural adaptation. From Hot to Cold.


IF NEW YORK REQUIRES 10 MILES OF FLOOD DEFENSES to protect it from another Hurricane Sandy, why not design the barrier as a leisure amenity? THE DRY LINE is an example of what we call Social Infrastructure, public utilities designed for practical use with positive side effects on the urban experience. We envisioned this infrastructure not as a wall between the city and the water, but rather as a string of social and environmental pearls which *also* functions as a flood defense shield. With schooling and sports facilities, an aquarium and a museum, The DRY LINE will not only make the waterfront more resilient but also more accessible and inviting to the citizens around it.
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Concrete Heights

The most exciting projects behind the contemporary concrete trend



CASA GOES CUBIC

A nearly monolithic cube of concrete perches above the living area in this private residence in São Paulo, designed by Studio MK27. Perforated metal screens slide around the perimeter of the living space, revealing or concealing the surrounding garden and swimming pool.



PRISM REFLECTIONS

This administrative complex by Lucio Morini + GGMPU stands on the edge of the historic center of Córdoba, Argentina, adjacent to the Suquia River. Building A is a concrete, faceted prism structure based on a cubic form.



GEOMETRY IN MONTERREY

This family house by Tatiana Bilbao is set on a sloped, one-hectare site in the suburbs of Monterrey, with a panoramic view of the city. It is arranged as a cluster of interconnected, irregular pentagons to provide a clear distinction between public and private spaces, as well as an energy-efficient orientation.

FLOATING IN THE SKY

Few recent buildings have the "iconic" impact of Marina Bay Sands, Singapore by Moshe Safdie. With its curving roof element, called SkyPark, uniting the three splayed towers beneath, it is a practical demonstration of the possibilities of concrete in construction.



Once synonymous with eyesore highway bridges and crumbling, unloved walls, concrete has been reborn as adventurous and sexy.



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BUOYANT BUILDING

An anniversary edition of *Architecture Now!* gathers the most exciting projects around the globe

MAKOKO FLOATING SCHOOL

was built for the historic water community of Makoko, located on the lagoon of Nigeria's largest city, Lagos. This pilot project has taken an innovative approach to addressing the community's social and physical needs in view of the impact of climate change and a rapidly urbanizing environment. The low-cost, three-story, A-frame structure, designed for about 100 elementary school children, offers a 93-square-meter play area, classrooms, a rainwater collection system, and composting toilets.

ART MUSEUM OF RIO

ARK NOVA

CARDBOARD CATHEDRAL



Opposite, top: Three existing buildings with different architectural characteristics were unified to house the new Art Museum of Rio complex by Bernardes + Jacobsen: the Palacete Dom João, a police building, and the old central bus station. The architects created a "suspended square" on the roof of the police building and took advantage of ceiling heights in the Palace for new exhibition areas.
Opposite, bottom: This inflatable concert hall by Anish Kapoor and Arata Isozaki is located close to the areas most damaged by the 2011 Tohoku earthquake and tsunami. PVC-coated polyester fiber fabric was used to make the interior and exterior structure, while floors were in salvaged cedar timber, and a used 12.2-meter freight container was employed as an air lock. A freely positioned hanging helium-filled acoustic reflection balloon was used to ensure optimal sound inside the 18-meter-high hall.
Above: During the February 22, 2011, earthquake in Christchurch, New Zealand, 185 people were killed and more than 80% of buildings in the city center, including the cathedral, were either destroyed or severely damaged. Working as he has on other disaster relief projects on a pro bono basis, Shigeru Ban created the transitional Cardboard Cathedral from timber, paper tubes, polycarbonate sheeting, and ceramic printed glass.
Left: The Halley VI Station is the most southerly research station of the British Antarctic Survey, erected on a 150-meter-thick ice shelf that is moving toward the sea at a rate of 400 meters per year. The steel-framed structure by London based architect Hugh Broughton is clad with highly insulated pre-glazed painted fiber-reinforced plastic so as to withstand the extreme weather conditions, from high snow drifts to temperatures of -56˚C and winds in excess of 160 kilometers per hour.





COMPULSIVE VIEWING

How the TV series became a 21st-century addiction



Tilted headgear and explosive mixtures: Sulfuric acid is put to gruesome use in *Breaking Bad*.

Welcome to the Family

By Jürgen Müller and Steffen Haubner

An unidentified horror has drained the world of its color. The air seems charged with electricity, as if a heavy storm is coming. Leaden water trickles from a hose, and sirens sound in the distance. Wind chimes bear witness to happier times when the family gathered around the now deserted swimming pool. What was once familiar has turned into its opposite: a conspiracy of objects against the tyranny of their owners.

A snail crawls over a gray stone wall, carrying its own fortress on its back. Its antennae feel their way in the reverberating silence. A cuddly toy floats up to the surface of the water: a lurid pink bear with only one eye. The other eye is sucked relentlessly toward the filter system, disappearing into the vortex.

The opening sequence of *Breaking Bad*'s second season shows neither people nor plot that make any sense. Instead, we are presented with puzzling images. What kind of disaster has taken place? We only discover what the scene is all about in the final episode a device that turns the entire season into a single flashback, or an opening sequence that lasts for several hours, like a monstrous overture to the season ahead. Writer Vince Gilligan can, however, rely on an audience that has learned to cope with such demands. A series thrives on the expectations of the viewer. If these are put to the test, we can tell whether a production is exceptional and not just run-of-the-mill.

For a long time, sticking to accepted narrative models and playing around with recognizable elements was a guarantee of success. Today, TV professionals of Gilligan's caliber have created an audience that positively demands that its hunches and predictions are swept aside by the whirlwind of events from one episode to the next, season after season. If viewers expect anything, it is the unpredictable.



> **"If viewers expect anything, it is the unpredictable."**

Producing artistic allegorical images used to be the prerogative of ambitious motion pictures. Now television series are the ones highlighting the enigmatic nature of shots, rather than merely using them as the means to convey a linear plot. Approaching visual language in this way is remarkable. It transfers sovereignty over interpretation to the fan base, more in the style of a rock 'n' roll lyricist whose only concern is that he might be accused of boring his audience with crude messages. Modern TV series like *Breaking Bad* (2008–13) and *Lost* (2004–10) are presented as veritable mazes crammed full of references, challenging viewers to make analogies and

Left: An exquisite corpse and icon of television history: Sheryl Lee as Laura Palmer in *Twin Peaks.*



Sad suburban Grace Kelly lookalike:
In Mad Men, there is only so long Betty (January Jones) can put up with her husband Don Draper (Jon Hamm).



Top: Come to bed eyes: In *Two and a Half Men*, Missi (Miley Cyrus) puts Walden (Ashton Kutcher) in a difficult situation: she is an old friend's daughter—and pretty seductive to boot. **Bottom:** Supermarket adventure: George (Ted Danson) and Jonathan (Jason Schwartzman) on a race against time mission in *Bored to Death*. **Opposite, top:** 26 seasons and counting: *The Simpsons* is a family series in both senses of the phrase. **Opposite, bottom:** The most powerful man: In *House of Cards*, all political reins converge in the hands of Frank Underwood (Kevin Spacey).

deduce conspiracy theories. Their aim is to be as unfathomable as life itself. *Breaking Bad* has succeeded in showing us real-life morality as a gray area, rather than an ethical imperative. As the viewer warms to the main characters with each episode and understands their motives, he takes a step closer to evil. He does not perceive their actions as being wrong, but instead gains an insight into their world and the decisions associated with it. Morality should in no way be understood as a problem of absolute categories when conducting our everyday lives, but as a process of constant weighing. Who has earned my loyalty? Everyone, or just a handful of people? As viewers, we are invited to adopt the protagonists' internal viewpoint, but not to identify with them. As is the case with many current series, the ambitious viewer is offered complex underlying levels of meaning that can be discovered only through repeat viewing of individual episodes. Even then, however, we are expected to accept riddles that remain unsolved. The series imitates life insofar as some things are often left unsaid or not understood. The fact that such complex questions arise in the context of a TV series is part and parcel of the new "quality series" phenomenon. There has been much analysis and discussion about the prerequisites for this development (in terms of technology and media policy), a trend which was set in motion by networks like HBO and AMC and which has since produced dozens of high-quality TV series, also known as "auteur series," to borrow the genre term from cinema. If there is one common denominator in all these analyses, it is the consensus that contemporary TV shows bear very little resemblance to series in the

past with their often one-dimensional content. This break with the staid television entertainment of previous years occurred even before the advent of new technology like DVDs and the Internet. It actually began back in the 1980s in series like *Hill Street Blues* (1981–87) and *St. Elsewhere* (1982–88), which were more open to socially critical issues.

A closer look at the long-term evolution also reveals a surprising continuity in the theme of the family. Hearing the phrase "family series," we immediately think of a particular type of TV series. The plot is designed in such a way that a whole family—that is, every age group—can identify with it and be interested in the themes. Series like *Little House on the Prairie* (1974–83) present us with ideal families that defend individual members against a hostile outside world. The narrative structure is also perfectly aligned with the notion of a sound social community. External threats are eliminated through inner strength and family cohesion. Each viewer can find a suitable family member with whom to identify among the protagonists. Today's producers, however, no longer have any homogeneous and predictable audience at their disposal. They are faced with a highly diverse mix of viewers who reflect on the content at totally different levels. The makers of new series are successful precisely because they address this heterogeneity in their subject matter. Viewers are still offered a character with whom they can identify, albeit in a far more extreme form than was the case in old-style series. The badly behaved, misunderstood son might well identify with Tony Soprano's foot soldier Christopher, or even secretly with the chubby loser, A. J. Mothers recognize themselves in the overprotective Carmella; in her desperate attempt to drill some decency and culture into the family, she acts with the same level of squeamishness as her husband in disposing of his enemies.



"Producing artistic allegorical images used to be the prerogative of ambitious motion pictures. Now television series are the ones highlighting the enigmatic nature of shots."

The nuclear family that was once the main focus has given way to endless new configurations of characters in which the audience, and indeed society as a whole, can see itself mirrored. This is what gives the new quality series its integrative power. In other words, the family is still there, only these days we experience it in a far wider range of forms, and these in turn are subject to constant metamorphosis.



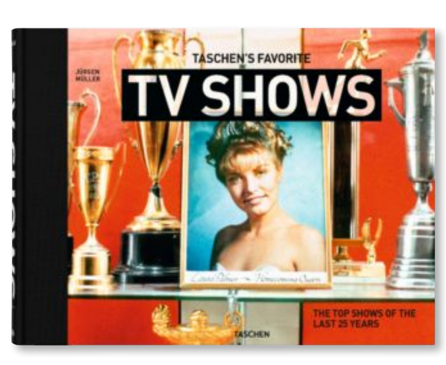
***Tough times: In* Mildred Pierce,**
the eponymous heroine (Kate Winslet) focuses on opening a new restaurant after her youngest daughter's funeral.

Above: Seeing Things: In *True Detective*, homicide investigators "Rust" Cohle (Matthew McConaughey) and Martin Hart (Woody Harrelson) take almost two decades to clear up the ritualistic murder of prostitute Dora Lange.

Many plots of series both past and present draw their dramatic potential from the tension between the interests of the family on the one hand and the context of society on the other. It is, however, still all about the external challenges and internal conflicts of a familylike community, and in this sense the new "quality" series are actually quite traditional. The existential questions remain the same: Who shoulders the responsibility? Who feels bound to whom, and why? What ensures social cohesion? How do they deal with external threats? What are the community's aims? What is home(land)?
The TV series is the ideal medium for visualizing the social fabric as it teeters on the edge. For, unlike the individualism and subjective perspective of cinema, the series always refers to both an infinite past and an endless future. The cohesive power of the family and the collective resides in the fact that the individual is always just a temporary manifestation of a continuous line of ancestors and successors. In this sense, the content matches the form perfectly, as every episode is always just a static point in a potentially endless series of scenes that is never allowed to end.

"The audience are rooting for us to give them the right thing. And they will talk about it, binge on it, carry it with them on the bus and to the hairdresser, tweet, blog, Facebook, make fan pages, engage with it with a passion and an intimacy that a blockbuster movie could only dream of."

—Kevin Spacey



TASCHEN's favorite TV shows.
The top shows of the last 25 years
Jürgen Müller
Hardcover, 744 pp.
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Greg Rogove & Devendra Banhart, Los Angeles, 2008.

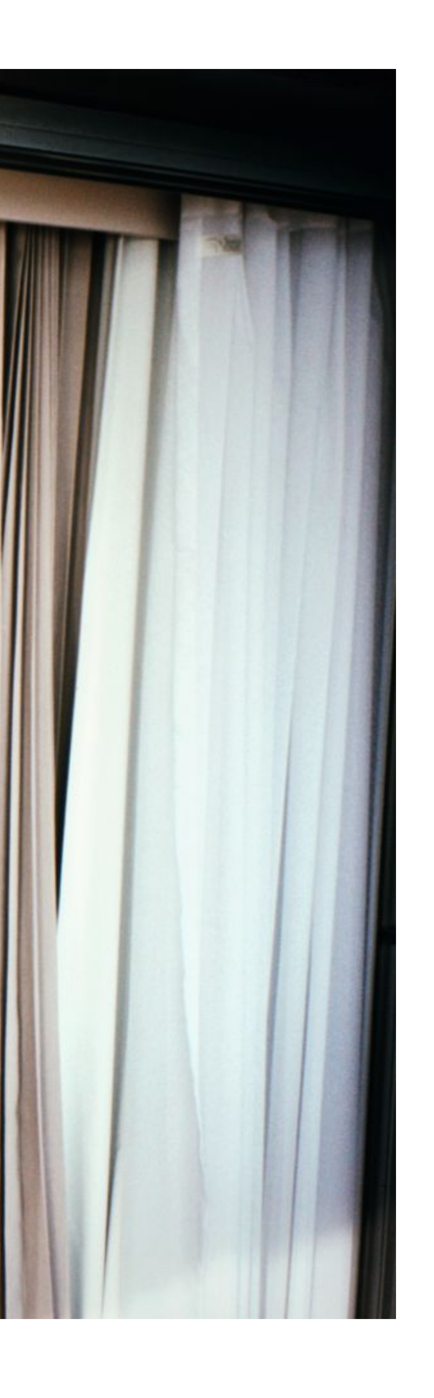
Mario Testino's gallery of men

Hello Handsome!



Opposite, top: Dennis Hopper and Sean Penn, Los Angeles, 2007. **Bottom:** Fernando Fernandes, Rio de Janeiro, 2008. **Right:** Sean "Diddy" Combs, Los Angeles, 2007.





"The way men are seen in photography, in fashion, and the way that men look at pictures of themselves has changed in recent years. It is a subject that has come into focus: The masculine image, a man's personal style, changing attitudes to the male face and body." — Mario Testino

Drawn from Life

Mario Testino in conversation with Patrick Kinmonth



PK: ***This book is full of images of men who have had a measure of courage in terms of establishing their own identity, which involved a certain degree of redefinition of masculinity in public. David Bowie, Mick Jagger, Andy Warhol and even David Beckham, for example.***
MT: I found David Bowie a fundamental figure in my adolescence. In Peru it was hard to express an unconventional personality in a very conventional society. The way Bowie proposed these amazing new ideas of what a man could be without ever losing the impact of his masculinity made a great impression on me. I realized that you have to take the risk of being yourself even if other people are going to find that threatening or irritating. And in another way I think David Beckham's attitude to his own looks and body, his fearlessness of wearing interesting clothes and his tattoos, have had an enormous effect on the way men in general feel about how they dress and who they can be and how they present themselves.

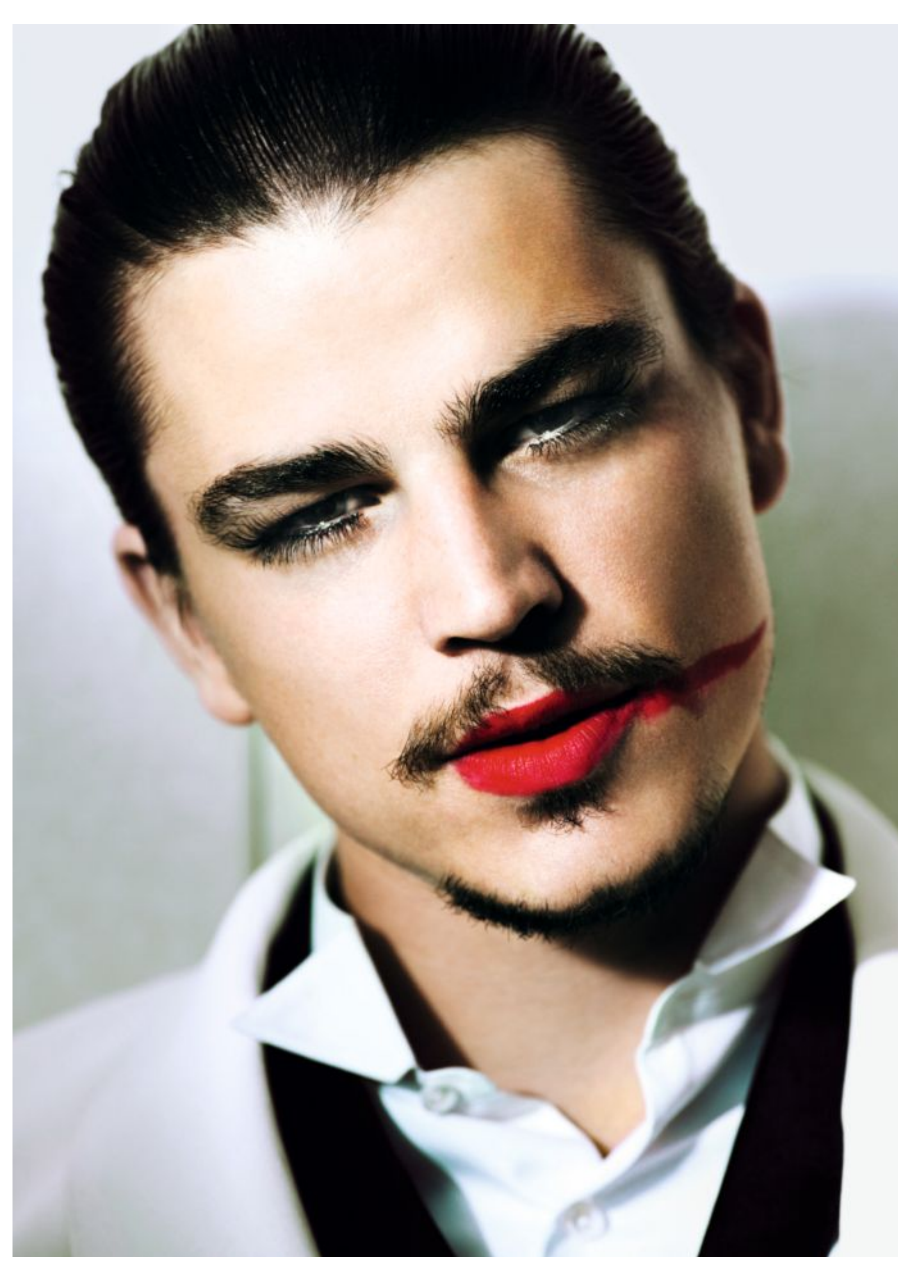
“I realized you have to take the risk of being yourself.”

PK: ***Whilst often erotically charged, the pictures seem to me to avoid sexual vulgarity. I feel there is an interesting sort of cultivated distance between you and that in the pictures.***
MT: I am obviously interested in sex! Naturally. But I think it has to be only an equal part of many different aspects of a picture. I like sensuality and a certain mystery of sexuality. I am not interested in the hard pornographic image as such.... That exists for one purpose only, which is nothing to do with the purpose of my work. I am much more interested to create an image which suggests many erotic possibilities. I think that makes a picture have a longer life. In the end I think arousing someone's curiosity is more interesting than arousing someone sexually.

Left: Julian Schnabel, New York, 2001. **Right:** Sir Elton John, Paris, *The Sunday Telegraph*, 1997.



PK: ***Which I suppose accounts for a certain amount of playing with gender in your pictures of men?***
MT: You could see this whole book as a sort of conversation with my camera about curiosity and freedom. There are many sorts of images. I feel personally that we should all be open to imagine things beyond the ordinary and the everyday. That is why Araki is here in a portrait and as an inspiration. Like Mapplethorpe or Newton and others he has had the courage to investigate subjects that are clearly part of the human imagination. You can reject it or accept it, but you have to acknowledge the quality and the perfection with which the images are achieved. That takes not just courage but a great deal of hard work.



Above: Josh Hartnett, New York, *VMAN*, 2005.

PK: ***There is another layer to the selection you have made for the book: Unseen private pictures have equal status as images that have become very well known, for example the portraits of David Gandy in Capri.***

MT: Ultimately individual quality was the defining factor that had to exist for me to allow a picture to be included. It's quite interesting that the images I have made for a brand with a whole team of collaborators and assistants can be put next to those of a friend I took on a little camera at home alone. But as long as each holds its own, on its own terms, that's OK. A private and commissioned image can have equal impact. And in a book, they take on a new life.

PK: ***I know from working with you that, however spontaneous these pictures might look, every detail has been carefully considered.***
MT: Every detail supports the narrative of the picture. You can always change the plan from the first idea of course and I often do so spontaneously. But every picture is driven by the way the person that I am photographing appears at the moment I am looking through the camera. On one hand you might want everything to enhance the idea of someone being perfectly groomed. Then every detail of the composition should support this. On the other hand I might want to create a sense of disorder, as if for example you are seeing someone alone in their bedroom, as if no one else is there. So that is why I arrange and plan everything before and during the shoot... and I am like a scanner when I work, making sure everything in the image, even if it looks as if the place just happened to look like that, adds to the picture.

"I suppose you could see this whole book as a sort of conversation with my camera about curiosity and freedom."

PK: ***You have created a sort of heightened reality then. There are very strong visual choices. Color, composition, attitude, style are all decisive. And a game of taste too... playing with ideas of convention and taste.***
MT: Well beauty needs to have an edge in fashion, and that playfulness with the edges of bad taste is definitely invigorating and one possibility amongst many. We have a lot of standard expectations and conventional ideas that build up in our minds over the years. That extends to ideas of what is and what is not supposedly "good taste" and what is or is not seen as "manly."
I think we need to be conscious that we should not be too defined by these things. Which is not to say I do not admire tradition and history. In fact I love them both. I thrive when the new is mixed with the old, the underground mixed with the elegant, superimposing high and low culture. That is very much part of the fun of life. I try to bring all these elements together with an equal amount of sensuality.



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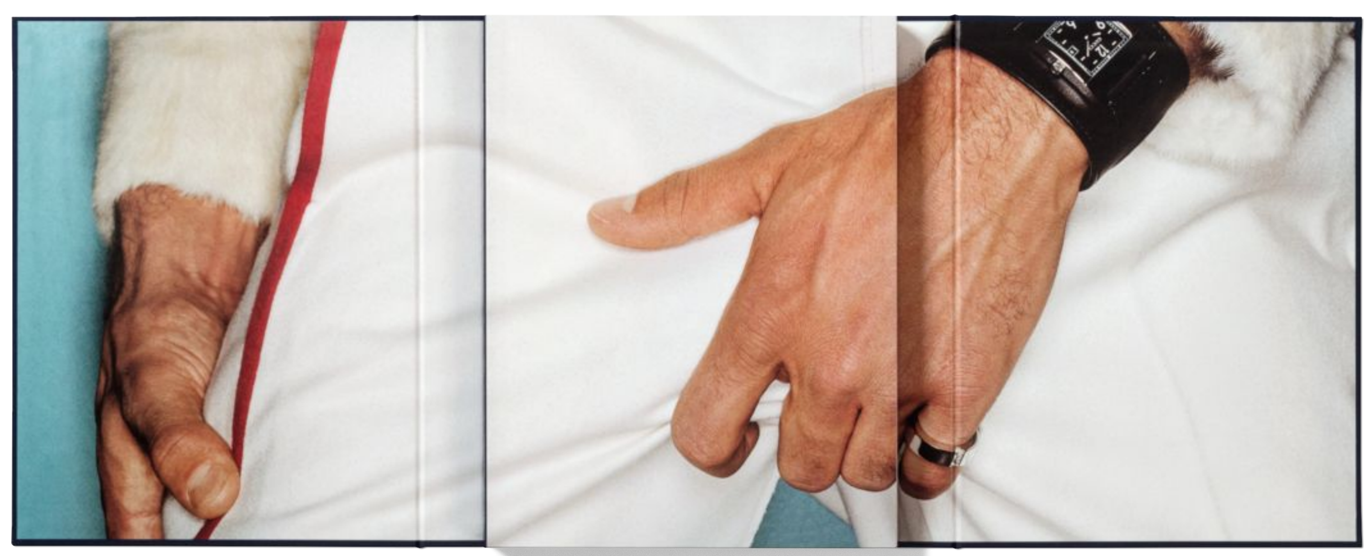
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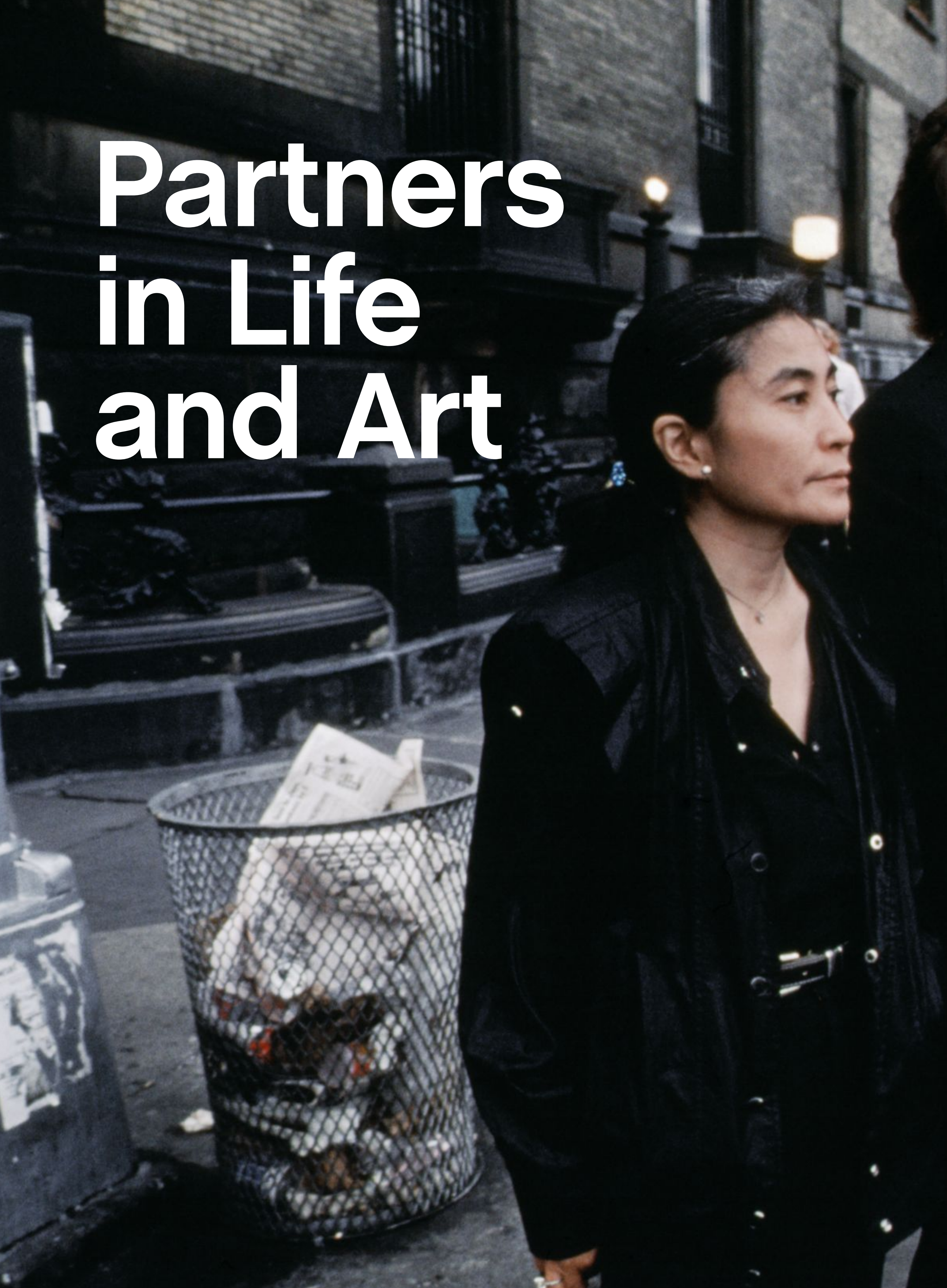
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"I think arousing someone's curiosity is more interesting than arousing someone sexually."— Mario Testino



Watch Testino's personal commentary to his all-male portrait collection at *www.taschen.com/sir*





Partners in Life and Art



“Ever since I had first started as a photographer in the 1960s,
I had worshipped photos of New York and had been inspired by the city’s great photographers, like Irving Penn and Richard Avedon. It was a thrill to be there, to see the city as they did.”

THE BALLAD OF KISHIN AND YOKO

Jesse Dylan in conversation with Yoko Ono and Kishin Shinoyama

Kishin Shinoyama is one of Japan's premiere art photographers. Awarded the country's prestigious "Most Promising Young Photographer" prize in 1966, when he was 26 years old, Shinoyama has since released an astonishing number of photo books and monographs, most featuring his signature imagery of nude (or partially nude) women and men. Lyrical and sensual, Shinoyama's provocative images have been hailed by critics and have come under fire for indecency, making him one of Japan's most controversial and acclaimed artists.

With much of his photography featuring celebrities and pop stars, Shinoyama displays a remarkable ease with his subjects. His work captures rare, private moments with very public personalities, subjects often revealing, through his lens, an unexpected openness and vulnerability. His capacity for intimacy, even when photographing the well known and oft-photographed, lends his images the air of a family snapshot, personal moments captured without staging or self-consciousness.

This candidness is perhaps most poignantly expressed in his beautiful series of photographs of Yoko Ono and John Lennon, shot at Ono's request for the LP cover and promotion of the couple's celebrated 1980 album, *Double Fantasy*. Now, over 30 years later, these images (many of them never before published) still resonate with a remarkable freshness and honesty. Shinoyama successfully captures the iconic couple at a pivotal moment in their long-standing relationship, a time of intense creative catharsis and personal rebirth.

"I was able to capture them as a family, in their living room, very warm and natural."
—Kishin Shinoyama

Here, film director Jesse Dylan talks with Kishin Shinoyama and Yoko Ono about this iconic photo shoot.

JD: ***How did you two meet, Mr. Shinoyama and Ms. Ono?***
KS: Forty years ago, in 1974, I came to New York City to take a photo of Yoko at the Dakota for a Japanese magazine, *Asahi Graph*. That was the first time I met her. She really loved the picture I took and remembered me.
YO: I recommended you, Mr. Shinoyama, as a photo artist, didn't I?
KS: That's right. They wanted a Japanese photographer to do the album cover for *Double Fantasy*, so I got an offer on the phone.

JD: ***Tell us about the book you have published with Yoko so many years after the pictures were taken.***
KS: It was just a two-day photo shoot and probably took seven or eight hours altogether. I took around 800 photos. Now, 30 years later, Yoko said, "Why don't we publish these in a photo book?" The public has seen a few of the photos, but it's the first time anyone has seen so many. When I saw them all together in layout, even I thought, "Wow, great expression! Wonderful!"
YO: Let me tell you a funny story. When I had my 80th birthday, I thought you might be coming soon so I turned down being photographed by all other photographers and just waited for you!



"They were working continuously, taking turns resting at the studio. John said to me that his songs for his next album were already made and he would be releasing *Double Fantasy* soon." —Kishin Shinoyama

JD: ***When you make a photo, do you have a moment where you feel like "this is it"? Or is every moment important to you?***
KS: Well, it's not like there's any special way I try to photograph a certain situation. I share time with people, we build up intensity, and I am able to get some good pictures.

JD: ***I know you have published many books. Do you think that publishing a***

photo book is kind of putting an end to that time?

KS: You could say so. I think that photography should capture a moment at the end of every second, so to speak. Every moment ends instantly, it becomes the past, you know? Photography is one of the tools you can use to record a moment. For any type of work, I've never changed my approach. I take photos of everything I see, without letting anything pass by. At the time, I had never imagined that John would die so soon. But that makes these photos precious ones.



> "I believe that I took these photos at their happiest moment. I'm very glad that I was there to take the photos. It is not a matter of technique, only that I was so fortunate to be a witness at the best time in their lives."
> —Kishin Shinoyama

JD: ***Do you remember your first impression of John?***

KS: John was a big star. Everyone in the world knows John Lennon of the Beatles. He was really focusing on his music. I was so nervous to meet him, but he was so nice. How do you say it in English? Tender? He was such a sweetheart.

JD: ***Were you more nervous than usual during the session?***

KS: Well, I was nervous, but only at the beginning. After that, I was working as I normally do. I tried to record every moment of what I saw.

JD: ***As I look at the photos, I really feel John and Yoko have a sense of intimacy around you. How did you get to be so close to them in such a short time?***

KS: John and Yoko were doing creative work, working on recording the album together after a long time away from making music. They had been raising their son Sean, loving each other and living their happy life together. I believe that I took these photos at their happiest moment. I'm very glad that I was there to take the photos. It is not a matter of technique, only that I was so fortunate to be a witness at the best time in their lives.

> "That August, over the course of 10 days, John and Yoko had recorded most of the songs for *Double Fantasy*—14 of John's and 14 of Yoko's. Now, they were finally nearing the end of this long and cathartic recording process."
> —Kishin Shinoyama

YO: You see, this is going to go to the whole world. And everybody loves John, and the book is something that everybody will love. Reviewing the pictures for the first time in 30 years, you can probably look at them more objectively than when you first took them. What kind of effect do these photos have on you now?

KS: I am really amazed. I really feel my avidity, my hunger, in these photos I made. That I, as a photographer, tried to pour all my energy into capturing the moments as they happened. There wasn't a lot of action at the recording studio: Sean came in, Yoko was lying down, John was singing, and so on. The photos reveal how I felt. They show that I didn't want to waste a second. I would say I did well . . . I did a great job.



John and Yoko recording at The Hit Factory and (right) with their son Sean. It was the first time either of them had recorded since Sean's birth.



"At the time I had never imagined
that John would die so soon. That made these photos very precious to me."



“John was trying to clear away those feelings of fame—the past—in order to become a new self.”

—Kishin Shinoyama

Limited to a total number of 1,980 copies signed by Yoko Ono and photographer Kishin Shinoyama

ART EDITION NO. 1–125

Yoko Ono and John Lennon, 1980

ART EDITION NO. 126–250

Yoko Ono and John Lennon, 1980
Pigment print on Hahnemühle PhotoRag paper, signed by photographer Kishin Shinoyama, 15.7 x 11.8 in. paper size, frame not included.

$ 1,800 / € 1,250 | £ 1,000 each

COLLECTOR'S EDITION NO. 251–1,980

Limited edition of 1,730 copies, each signed by Yoko Ono and Kishin Shinoyama, hardcover in a clamshell, 174 pp.

$ 700 / € 500 / £ 450

XL



"The ideal approach for me was to get very close. I wanted to really capture them working together, create a visual document of their relationship through the session."
—Kishin Shinoyama


This book is copy number

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Yoko Ono

Kishin Shinoyama



“Don’t worry about the other dancers, B-Town... These guys are pros.”

Paul Rudd as the director of Beyoncé’s “Single Ladies” video, 2008. With Justin Timberlake, Bobby Moynihan, Andy Samberg, and Beyoncé.

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— The Chicago Tribune

Instant Andy

Before there was Instagram, there was Warhol

Andy Warhol was a relentless chronicler of life and its encounters. Carrying a Polaroid camera from the late 1950s until his death in 1987, he amassed a huge collection of instant pictures of friends, lovers, patrons, the famous, the obscure, the scenic, the fashionable, and himself.



Created in collaboration with the Andy Warhol Foundation, this book features hundreds of these instant photos, many of them never seen before.

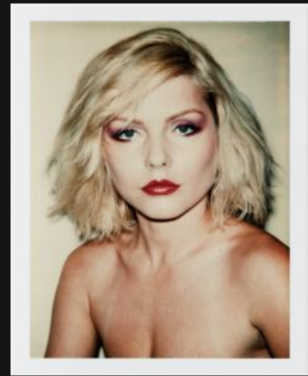
Portraits of celebrities such as Mick Jagger, Alfred Hitchcock, Jack Nicholson, Yves Saint Laurent, Pelé, Debbie Harry are included alongside images of his entourage and high life, landscapes, and still lifes from Cabbage Patch dolls to the iconic soup cans.

Often raw and impromptu, Warhol's Polaroids document his era like Instagram captures our own. From the unofficial court photographer of New York high and low society, this collection is an indispensable record of Warhol's life, world, and vision.

Andy Warhol. Polaroids
Reuel Golden (Ed.)
Suisse bound hardcover with bifold cover, 560 pp.
$ 99.99 / € 74.99 / £ 69.99

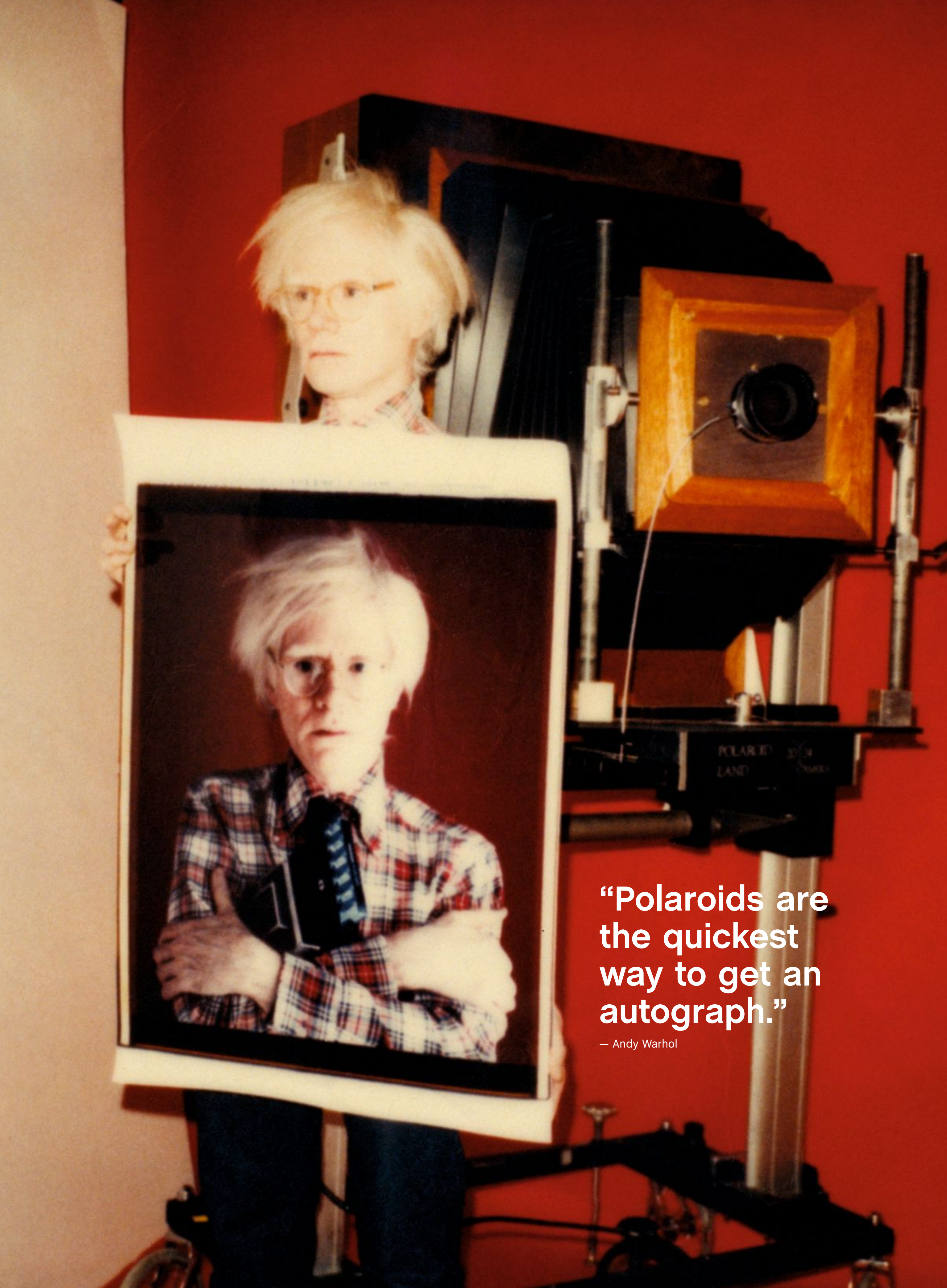










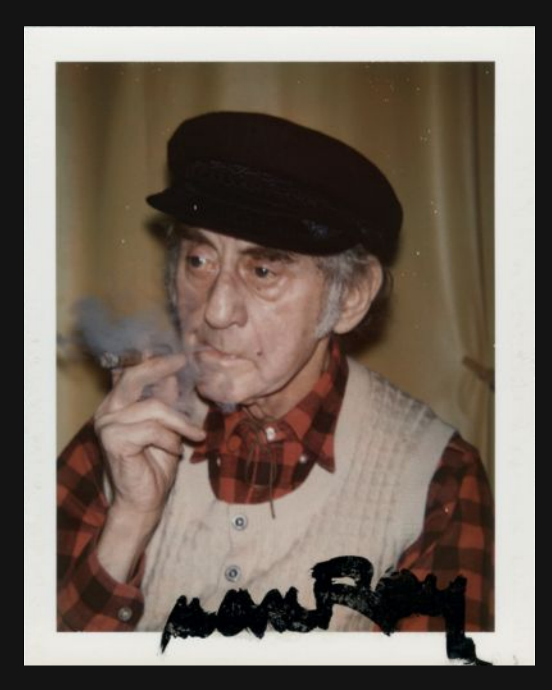


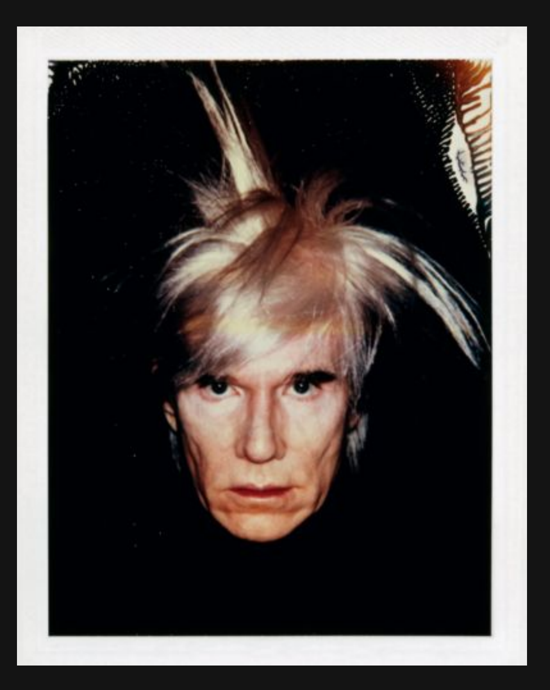
“Polaroids are the quickest way to get an autograph.”

— Andy Warhol







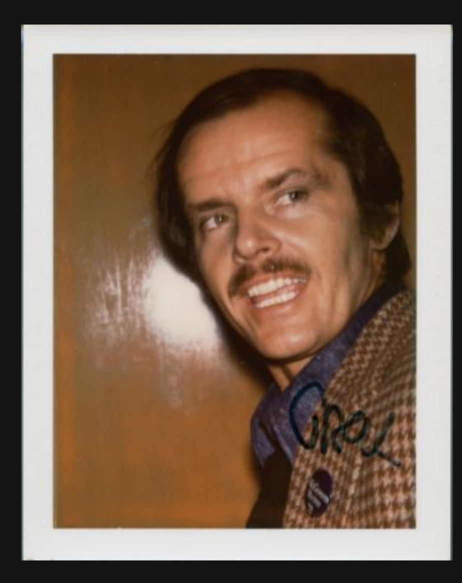


“The portraits signify who was welcomed into Warhol’s club, a place at once private, snobbish, and hostile to middle-class squares and yet open to scores of outcasts.” — Richard Woodward

Above clockwise from top left: Robert Mapplethorpe 1983, Salvador Dalí 1972, Andy Warhol 1986, Man Ray 1973 Opposite: David Hockney 1973.



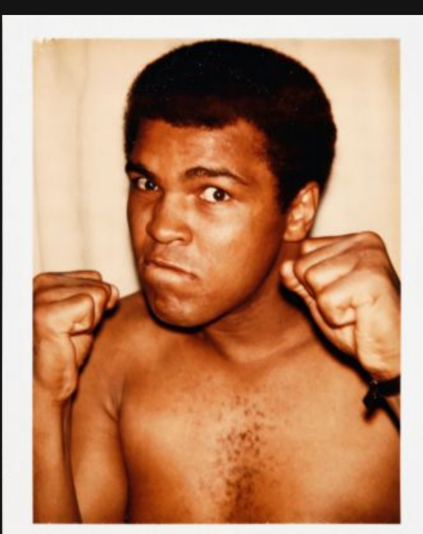

NEW YORK













“The connection Warhol drew in his art between photography and fame has become a bedrock belief of a generation that measures success in YouTube hits.”
— Richard Woodward

Opposite: Liza Minnelli. Above clockwise from top left: Jack Nicholson 1972, Anjelica Huston 1972, Sylvester Stallone 1979, Arnold Schwarzenegger 1977, Muhammad Ali 1977, Nico 1972.



Above clockwise from top left: Karl Lagerfeld 1972, Valentino 1972, Yves Saint Laurent 1972, Château Lafite, Bordeaux 1972, Lee Radziwill, Montauk, New York, 1972, Helmut Berger 1973. Opposite: Jane Forth and Max Delys, Paris 1970.



“If everybody’s not a beauty, then nobody is.”

— Andy Warhol

Flower Power



Still Life with flowers (detail), 1839



The Raphael of Flowers

Botanical discovery and bygone magnificence in the work of Pierre-Joseph Redouté

Redouté was forever in high demand. Official court draftsman to Queen Marie-Antoinette (who purportedly summoned him at midnight to paint a cactus), and later a favorite of Joséphine Bonaparte, the artist brought flowers to the highest of places, and offset the chaotic upheaval of the French Revolution with the delicacy of perfectly drawn petals. This reprint brings together 144 examples of Redouté's flower, branch, and fruit drawings. Originally published between 1827 and 1833, these precise yet tender illustrations are as delightful as they are informative, recording some of the most delicate plant specimens in the world and evoking the beauty of defunct Parisian greenhouses and gardens.

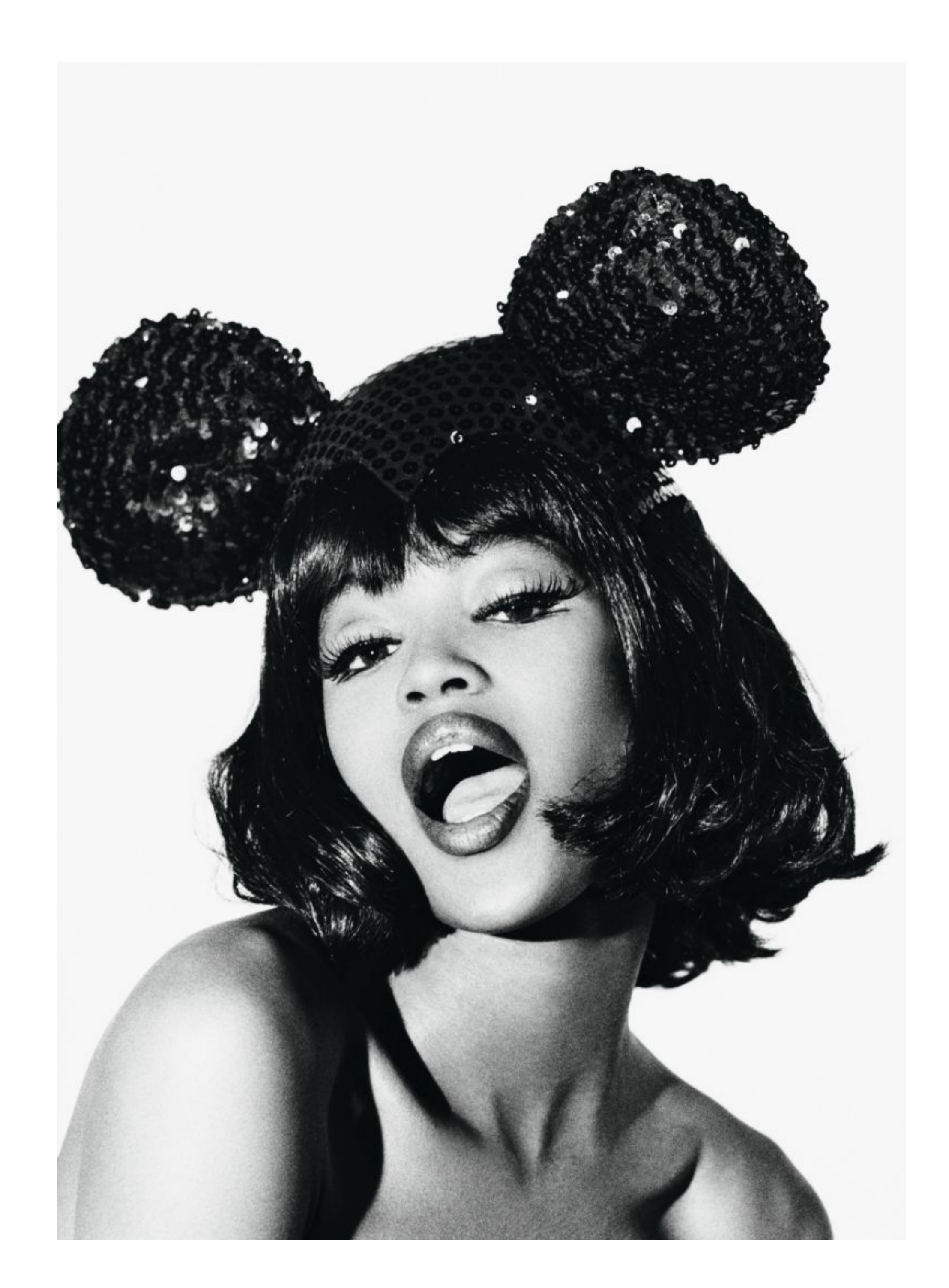
Pierre-Joseph Redouté
Selection of the Most Beautiful Flowers
Clothbound, printed on Acquerello paper, 336 pp.
$ 150 / € 99,99 / £ 99.99

The Art of Beauty

Naomi Campbell's meteoric rise to superstardom, amidst photographic legends and fashion's greatest designers

Peter Lindbergh
"I love to take pictures of women with personality, character and style.
This is for me the real beauty. Naomi is one."
Shot in 2005 for GQ, Italy.





Ellen von Unwerth
"When I saw Naomi the first time I was impressed not only by her beauty and elegance, but also by her determination to conquer the world." Shot for *Vogue*, Italy, April 1990.

Sebastian Faena
Shot for *V Magazine*, Spain, Fall 2011.

"I saw Naomi for the first time as a young girl walking in the Rifat Ozbek show. I was fascinated by the real grace and elegance of this beautiful creature. Many years have passed and I still admire her beauty and how professional she has been in her career. She is definitely one of the world's most influential models. In my eyes she will always be the most delightful girl with the most perfect body." —Manolo Blahnik



“What strikes me about Naomi’s beauty is that she is the only model that makes us contemplate the ‘art of beauty’: seductive, strong, metaphysical, elegant and incomparable.”

— Stefano Pilati



Nobuyoshi Araki
Shot for *Vogue*, Japan, September 2014.

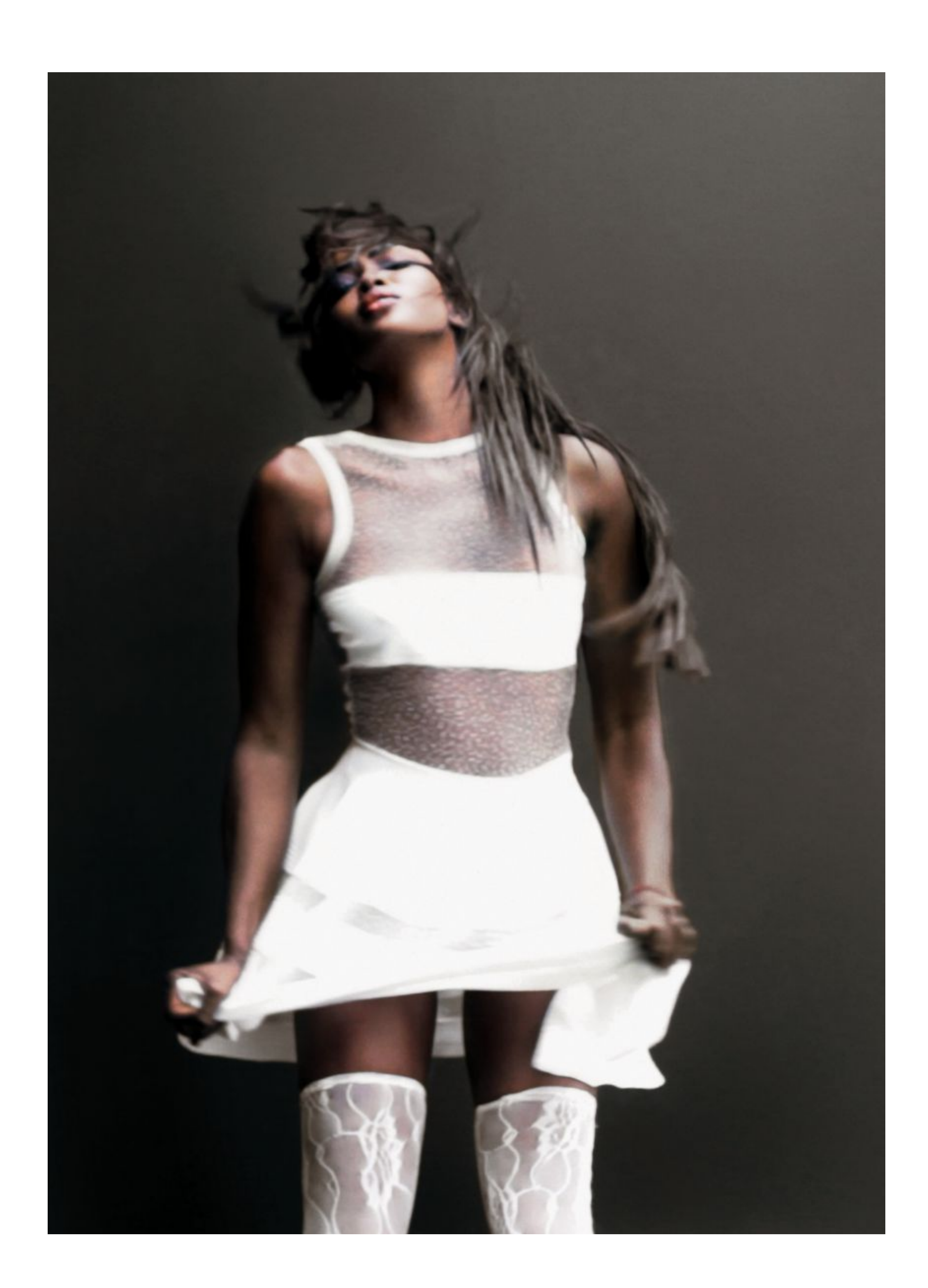




Gui Paganini
Shot for *Vogue*, Brazil, 2006.

Peter Lindbergh
Cindy, Tatjana, Helena, Linda, Claudia, Naomi, Karen, and Stephanie in Brooklyn. Shot for *Vogue*, USA, September 1991.



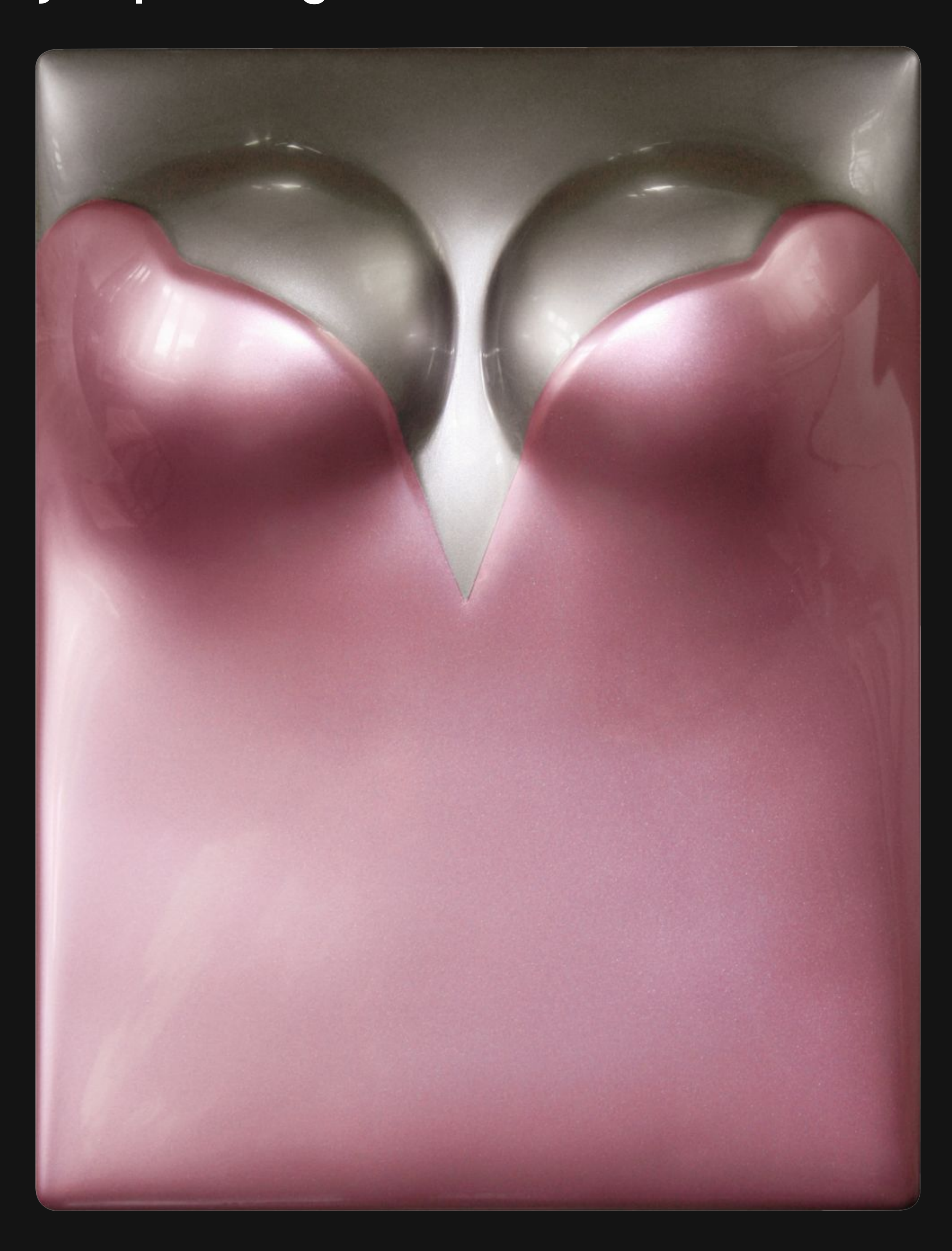


Nick Knight
“I have filmed her, photographed her and made sculptures of her, and in each of these mediums her incredible beauty and strength has enabled me to create important images of a modernity, power and relevance to the time we live in.” Snow White campaign, shot for *i-D*, Fall 2010.

Matthew Rolston
Shot for *Vogue*, Spain, March 1995.



Within a multiple artwork by Pop Art legend Allen Jones…



BRIGHT LIGHTS

From rock 'n' roll legends to fetish pioneers, the new TASCHEN Gallery celebrates artists who have defined, and defied, a generation



TASCHEN Gallery,
8070 Beverly Blvd, Los Angeles

Our big book productions can take years from start to finish; it’s like a major documentary, often with ten or more people working on the project. During the process we work through all major and unknown archives on a subject. It might sound slightly hyperbolic, but this kind of research work is rarely accomplished, even for museum shows. With the groundwork done, the TASCHEN Gallery offers a new platform for this extensive research. From high culture to counterculture, our exhibitions will be based on our publishing program.

The gallery launched in December with “IT’S JUST A SHOT AWAY: THE ROLLING STONES IN PHOTOGRAPHS,” swiftly followed by the fetish art show “BIZARRE LIFE: THE ART OF ELMER BATTERS & ERIC STANTON.” Most displayed works in the TASCHEN Gallery will be available for purchase both on site and at *www.taschen.com/gallery*

“*Bizarre Life* is an important study of how far society has come in terms of artistic acceptance, and proven by the numerous imitations in recent times, one that will prove fruitful for artists for years to come.”
—*Hunger TV*, London



BIZARRE LIFE – THE ART OF ELMER BATTERS & ERIC STANTON

April–June 2015



Eric Stanton, *A Lesson In Eros*, 1964. Cover art with female figure inspired by '60s screen goddess Ursula Andress.



Benedikt Taschen and Dian Hanson in front of Allen Jones' *hatstand*, *table* and *chair*.

Elmer Batters. *Yolanda & Sylvia*, circa 1980.



Jack Nicholson and David Bailey.

Justin Murdock and Steven Tyler.

Udo Kier with Arnold Schwarzenegger.

Charlotte Taschen and Hardhitta gallerist Bene Taschen.



David LaChapelle, Pamela Anderson, David Bailey, and Amber Rose with Benedikt Taschen.

More than 10,000 visitors, including industry luminaries from the art, fashion, and music worlds came to see the gallery's inaugural show, featuring nearly 100 images of the Stones from such leading photographers as David Bailey, Peter Beard, Gered Mankowitz, Ethan Russell, and Anton Corbijn.

Calling all Globetrotters

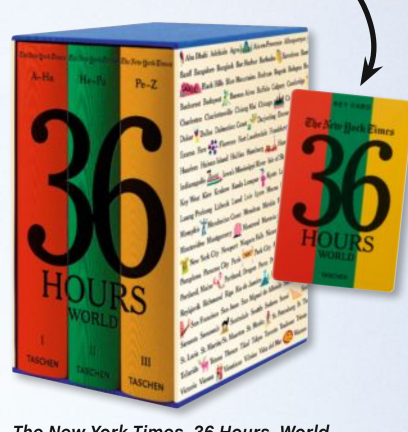
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— Groucho Marx

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— *Mad Men* creator Matt Weiner

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